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रमेशजङ्ग थापा

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Ramesh Jung Thapa

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श्री ५ महाराजाधिराज महेन्द्र वीर विक्रम शाहदेव

His Majesty King Mahendra Bir Bikram Shah Deva

टिप्पणी र समाचार

श्री ५ महाराजाधिराज सरकारका बाहुलीबाट राष्ट्रिय अभिलेखालयको समुद्घाटनका साथै यो पत्रिका प्रकाशित गर्ने सुअवसर पाएका छौं । नेपालको प्राचीन इतिहास तथा संस्कृतिको संदर्भमा पुरातत्त्वका विविध विषय, जस्तै प्राग् इतिहास, संग्रहालय, अभिलेखालय, हस्तलिखित ग्रन्थ, लिपि, मुद्रा तथा ललितकला आदिका क्षेत्रमा विभागद्वारा सञ्चालित तथा कार्यान्वित गंभीर अनुसन्धान तथा खोजका प्राप्त परिणाम र पुरातत्त्वका आफ्नै ढंगका अनेक वैज्ञानिक पक्षको सही जानकारी दिनु यस प्रकाशनको मूलभूत उद्देश्य हुनेछ । अद्यापि अप्रकाशित तथा दुर्लभ तथ्यको रहस्योद्घाटन गरेर समस्त विश्वका अनुसन्धान कर्ताहरूका निम्ति आवश्यक सूचना तथा विचारविमर्शका सामग्री प्रस्तुत गर्नु यस मुखपत्रको लक्ष्य हुनेछ ।

यो पत्रिका पुरातत्त्वको क्षेत्रमा काम गर्ने सबै प्राविधिज्ञका निम्ति खुला छ । हामीले यस पत्रिकालाई द्विभाषी बनाएका छौं जसबाट यसले नेपाली मात्रका साथै वाह्य जगत्को आवश्यकताको परिपूर्ति पनि उत्तिकै मात्रामा गर्न सकोस् । कारण आजको युगमा कुनै पनि मुलुक एउटै विशाल संसारको अभिन्न अंग हुन गएको छ । यसै संदर्भमा विषय-वस्तु हेरी अंग्रेजी वा नेपालीका लेखहरूको आवश्यकतानुसार पूर्ण वा आंशिक अनुवाद प्रस्तुत गर्ने प्रयास समेत गरिनेछ ।

विभागको कुनै पनि क्षेत्रमा गरिने नयां खोजको जानकारी यस पत्रिकाद्वारा दिइनेछ । साथै यस्ता नयां खोजका संबन्धमा तथ्यपूर्ण, अनुसन्धानात्मक लेख यथाशीघ्र प्रकाशित गरिनेछ । पुरातत्त्व विभागद्वारा सञ्चालित अन्वेषण तथा उत्खननसंबन्धी कार्यक्रमको पूर्ण प्रामाणिक प्रतिवेदन यसै पत्रिकामा प्रकाशित हुनेछ ।

यद्यपि यस पत्रिकाको जन्म मुख्यत: विभागीय गतिविधिको जानकारी दिनका लागि भएको हो, तथापि यो आशा गर्नु सर्वथा उचित हुनेछ— नेपाली संस्कृतिको क्षेत्रमा काम गर्ने राष्ट्रिय तथा अन्तर्राष्ट्रिय अनुसन्धान कर्ताहरूका निम्ति यो एउटा आदर्श केन्द्र बन्नेछ । निःसन्देह यसबाट हाम्रो ऐतिहासिक आवश्यकताको परिपूर्ति हुनेछ । यस संदर्भमा, प्रस्तुत पत्रिकाको प्रकाशनले समस्त देशको गंभीर अनुसन्धान गर्ने भावनाको सृजना होला भन्ने आशा गर्नु न्यायसंगत हुनेछ ।

वर्षको चार अंक प्रकाशित गर्ने हाम्रो लक्ष्य छ, जस्तै, वैशाख, श्रावण, कार्त्तिक र माघमा । तर यो पहिलो अङ्क राष्ट्रिय अभिलेखालयको उद्घाटन समारोहको शुभउपलक्षका लागि एक महिना अघि नै निकाल्न लागेका छौं । आगामी अङ्क यथासमयमा प्रकाशित हुने छन् । निःसन्देह, यसको नियमित प्रकाशन उच्चस्तरको गहकिलो लेखको सामयिक संग्रहमा निर्भर गर्नेछ ।

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२०२३ सालमा भारतीय सहायता नियोगद्वारा भारतीय पुरातत्त्व विभागका वरिष्ठ अधिकारी डा. नीलरतन बनर्जीको सेवा सल्लाहकारका रूपमा उपलब्ध गराइयो । यसपछि कान्तिपुर उपत्यकाको पुरातात्त्विक सर्वेक्षण तथा लिच्छविको प्रसिद्ध स्थल धूमवाराहीमा

वैज्ञानिक उत्खनन गर्ने काम सुसम्पन्न भयो । तत्पश्चात् तौलिहवा नजिकै तिलौराकोट नामक स्थलको उत्खनन गरियो । तिलौराकोट प्राचीन कपिलवस्तु हो भन्ने अनुमान गरिएको छ ।

पुरातत्त्व बगैंचाको निर्माण प्रारम्भ भएको छ । श्री महेन्द्र संग्रहालयको निर्माणकार्य सन्तोषपूर्वक गरिंदै छ। भक्तपुरमा आफ्नै ढंगको पहिलो काष्ठकला-संग्रहालयको उद्घाटन सुसम्पन्न भयो। वीरपुस्तकालयमा रहेका केही महत्त्वपूर्ण शिलापत्र तथा मूर्त्ति नेपाल म्यूजियममा पुऱ्याइएका छन् र पुरातत्त्व विभागद्वारा तीनसयभन्दा बढी दुर्लभ एवं बहुमूल्य ऐतिहासिक मुद्राको संग्रह गरिएको छ ।

कतिपय सरकारी कार्यालयहरूमा रहेका पुराना ऐतिहासिक कागजपत्रको लगत बनाउनुका साथै पूर्वी नेपालको मेची अञ्चलबाट महत्त्वपूर्ण ऐतिहासिक सामग्रीहरूको संकलन गरियो ।

वीरपुस्तकालयकी अन्वेषणटोलीद्वारा पौखरामा दुष्प्राप्य हस्तलिखित ग्रन्थहरूको संकलन गरियो । यीमध्ये सचित्र चण्डी विशेष उल्लेखनीय छ। शिलापत्र तथा यिनको प्रतिलिपि उतार्ने कार्यक्रम पनि सन्तोष-प्रद रह्यो ।

पुरातत्त्व विभागको सर्वाधिक महत्त्वपूर्ण कार्यक्रम यूरोपमा आयोजित नेपाली कला प्रदर्शनीलाई मान्न सकिन्छ । यस प्रदर्शनीले यूरोपमा असाधारण लोक-प्रियता प्राप्त गरेर नेपाली कलाको अन्तर्राष्ट्रिय व्यक्तित्व खडा गर्ने काममा उत्साहवर्धक सफलता प्राप्त गर्दैछ । सर्वप्रथम यस प्रदर्शनीको उद्घाटन फ्रान्समा **श्री ५ महाराजाधिराज सरकारका** बाहुलीबाट सुसम्पन्न भयो । तत्पश्चात् जर्म्मनीको एसेन नगरको भीला ह्यूगेलमा केही महिना प्रदर्शित भई **श्री ५ महाराजा-धिराज सरकारका** बाहुलीबाट पुनः नीदरलैंडसमा यसको उद्घाटन सुसम्पन्न भयो । नीदरलैंडसपछि बेल्जी-यमको मेखौलेन नगरमा र हाल डेनमार्कको ओरहुस नगरमा नेपाली कला प्रदर्शनीको आयोजना भइरहेको छ । यस प्रदर्शनीका लागि "नेपाली कला" नामक सुन्दर तथा प्रामाणिक पुस्तक प्रकाशित गरियो ।

यस वर्ष काठमाडौंको प्रदर्शनीस्थलमा **श्री ५ महाराजाधिराज सरकारका** शुभजन्मोत्सवको पवित्र अवसरमा नेपाली कला र पुरातत्त्वका विभिन्न क्षेत्रसंग संबन्धित वस्तुहरूको आफ्नै ढंगको पहिलो भव्य प्रदर्शनीको आयोजना गरियो । यस अवसरमा लुम्बिनी तिलौराकोट, कुदान, हाँडीगाउँ धूमवाराही, बनजरही, पैसिया आदि क्षेत्रमा उत्खननमा प्राप्त सामग्रीहरू पनि प्रदर्शित गरिए ।

यस वर्ष तीन पुस्तक प्रकाशित गरिए । ती हुन्, बौद्ध सूचिपत्र, बौद्ध तंत्रसूची तथा पुष्पचिन्ता-मणि । लिपि प्रकाश, भाषावंशावली एवं प्रतिष्ठा-लक्षण नामक पुस्तकहरू चाँडै प्रकाशमा आउने छन् ।

राष्ट्रिय स्मारक तथा कलाकृतिको जीर्णोद्धार गर्ने कार्य बृहत् स्तरमा सञ्चालित भइरहेका छन् । यसरी पुनरुद्धार कार्यक्रम अन्तर्गत चोभारगणेश, कुम्भेश्वर, खोखना रुद्रायणी, भीमसेन, मूलचोक, मत्स्येन्द्रनाथ काष्ठमण्डप, कीर्तिपुर बाघभैरव, बूढानीलकण्ठ, पशुपतिक्षेत्र, भक्तपुर भीमसेनथान, तलेजु, देगुतले ललितपुर आदिको पुरातात्त्विक सिद्धान्त अनुरूप उचित संरक्षण गर्ने काम सुसम्पन्न भएको छ । काष्ठमण्डप, कुम्भेश्वर र चोभार गणेशवाहेकका अन्य स्मारकहरूको जीर्णोद्धार पुरातत्त्व निर्देशकको अध्य-क्षतामा गठित "गुठी जीर्णोद्धार तथा निर्माण समिति" द्वारा गरिएका हुन् । यसबाहेक श्री ५ को सरकार पुरातत्त्व विभागद्वारा आफ्नै विकास कोष अन्तर्गत ललितपुरको गाबहाल स्थित कृष्णमन्दिर एवं चण्डे-श्वरीमन्दिरको पुरातात्त्विक जीर्णोद्धार गर्ने काम सुस-म्पन्न गरियो ।

नेपालमा रासायनिक प्रक्रियाद्वारा जीर्णोद्धार गर्ने कार्यको समेत नयाँ परंपराको जग बसालिएको छ । यस अन्तर्गत पुरातत्त्व विभाग, नेपाल तथा भारतीय पुरातत्त्वको संयुक्त प्रयासमा भक्तपुर दरबारको प्राचीन भित्तिचित्रको रासायनिक पुनरुद्धार गरी अदृश्य चित्र पुनः देखिने भएका छन् । यस्तै किसिमको अर्को कार्य नेपाली प्राविधिज्ञद्वारा काठमाडौंको कुमारी-घरमा गरियो । कुमारीघरको भित्तामा लेखिएका

मल्ल कालिक सुन्दर भित्तिचित्र धूंवा, धूलो तथा अन्य प्राकृतिक कारणबाट अदृश्य भएकोमा गुठीसंस्थानको अनुदानमा रासायनिक प्रक्रियाद्वारा यसको पुनरुद्धार गर्ने कार्य सम्पन्न गरियो । परिणामस्वरूप अन्य चित्र बाहेक जयप्रकाश मल्लको राजकीय पोशाक पहिरिएको पूरा चित्र देखा पऱ्यो ।

पत्रिकामा त्रुटिहरूको संबन्धमा म पूर्ण रूपले चेतनशील छु । तर अत्यन्त छोटो अवधिभित्र यसलाई निकाल्नुपरेको तथ्यसमेत अवगत गराउन चाहन्छु ।

यस महान् कार्यको शुभारम्भमा सहयोग गर्ने मेरा तमाम सहयोगीहरू र खास गरी श्री डा० बनर्जी प्रति हार्दिक कृतज्ञता ज्ञापन गर्दछु ।

—रमेश जंग थापा

Notes and News

The inauguration of the National Archives of Nepal by H. M. the King has provided us at once with an opportunity and occasion to launch upon the venture of a journal. Its purpose primarily is to publish the results of academic research carried out by the Department of Archaeology in the different fields of prehistory and field archaeology, museums, archives, manuscripts, epigraphy, numismatics, art and architecture, in relation to the ancient history and culture of Nepal, besides various technical aspects of our work. The idea is to bring forth the hitherto unpublished and rare data and place them before the world of scholars for their information and consideration.

The journal is, however, open to all scientific workers in the field and has had, of necessity, to be made bilingual, to serve as much the requirements of the Nepalese people, as of others outside, for to-day any country is but a constituent part of a large 'One World'. It shall therefore be our endeavour to give in all suitable cases of the articles, a full translation, as the case may be, or at least a summary of the main points, where a fuller treatment is neither possible nor necessary, either in Nepalese or English, for the benefit of all.

The new discoveries in any field of activity entrusted to the Department would be published in the journal, as well as interpretative articles thereupon as soon as possible after their discovery. Reports of excavations and explorations carried out by the Department would also be published in it with full documentation.

It is hoped that the journal, though primarily meant to serve as a bulletin of the Department of Archaeology, would provide the Nepalese scholars in particular and workers no Nepalese Culture from outside Nepal in general with a forum, and thus fill a long-felt want. It is hoped, therefore, that it will serve particularly as an incentive to serious research in the country. We hope to be able hereafter to bring out four issues in the course of a year, namely in Vaisakh (April –May), Sravan (July–August), Kartik (Oct.–Nov.) and Magh (January–February),respectivey, depending upon the availability and value of the contributions, which would be open to all scholars in general.

* * * * * * *

At the beginning of the financial year 1966--67 (2023–2024 Vikram Samvat), the Department was provided by the Indian Co-operation Mission with an Archaeological Adviser, in the person of Dr. N. R. Banerjee, a senior officer of the Archaeological Survey of India. Shortly after his appointment, early in the summer of last year (1966) a quick survey of the Kathmandu valley was followed by an excavation at Dhum Varahi, a Lichchhavi site on the outskirts of Kathmandu, and later, during the following

winter and early summer of the current year, at Tilaurakot, tentatively identified with Kapilavastu, near Taulihawa, in the Terai.

The year witnessed the laying of the foundation of the Archaeological Garden in Lalitpur and the Mahendra Samgrahalaya in the premises of the Nepal Museum, the inauguration of the Woodworks Museum at Bhaktapur, the transference of some stone inscriptions and sculptures from the Bir Pustakalaya to the Nepal Museum and the acquisition of a set of over three hundred coins by the Department of Archaeology.

Apart from the listing of the historical documents in the possession of Government Departments, some documents of value were collected from the Mechi Anchal in Eastern Nepal.

A few manuscripts were also collected for the Manuscripts Section of the Rashtriya Abhilekhalaya, by the Bir Pustakalaya, from Pokhara. Among them special mention may be made of a 'Sachitra Chandi'

A drive to collect inscriptions or their rubbings has met with success.

An event of considerable importance and interest, obviously of popularity, during the year was the organization of an exhibition of Nepalese art in Europe. It was first held in Paris (France) in October–November 1967, and thereafter in quick succession at Essen (W. Germany), The Hague (Netherlands), Mechilen (Belgium) and is now in Arhus (Denmark). At the same time a catalogue of the exhibition, entitled *Nepalese Art*, including an 'Introduction' was published early in October '66. The exhibitions at Paris and the Hague were inaugurated by the gracious hands of His Majesty the King.

For the first time a comprehensively representative exhibition of Nepal's art and archaeology illustrated with photographic enlargements and objects including excavated antiquities from Banjarahi, Kudan, Paisia, and Lumbini, Tilaurakot, Hadigaon, Lajimpat, Dhumvarahi was organized at the Exhibition grounds at Kathmandu on the occasion of the birthday of His Majesty the King, in June 1967.

We have published three books, namely 'Bauddha Suchi Patra', 'Bauddha Tantra Suchi' and 'Puspachintamani' during the year. Three others, namely, 'Lipi Prakasa', 'Bhasha Vamsavali' and 'Pratishtha-Lakshana' are in the press.

We have also undertaken extensive conservation works on our ancient monuments, and the most important ones comprising the Kashthamandapa, at Kathmandu, the Ganesa temple at Chobhar, the Rudrayani temple at Khokana, the Bhimsena, Kumbhesvara, Matsyendranatha, Krishna (Gabahal), Chandesvari, Taleju and Degutale temples and the Mulchowk, at Lalitpur, the Bagh Bhairava temple at Kirtipur, the Buddha Nilkantha image and its surroundings at Budha Nilkantha, minor structures at the Pasupati temple at Deopatan and the Bhimsena temple at Bhaktapur have so far received considerable measure of attention, and repairs, except those at the Kashthamandapa, Kumbhesvara, Gabahal Krishna, Chandesvar and Chobhar Ganesa temples have, been carried out through the agency of the Guthi Jirnoddhara tatha-Nirmana Samiti, of the Guthi Samsthan, under the Chairmanship of the Director of the Department of Archaeology.

These works have followed and established the principles of archaeological conservation in Nepal.

Archaeological Chemistry too has made humble beginnings in Nepal during the current year. Following closely upon the completion of the chemical treatment of the murals at the palace of Bhupatindra Malla at Bhaktapur, undertaken by the Department with the help of a Chemist from the Archaeological Survey of India, provided by the Indian Co-operation Mission, towards the beginning of the year, the murals at Kumari Ghar, which had been obscured by the accumulation of dust and smoke for over two centuries have been fully exposed by Nepalese Chemists and fixed by chemical treatment. One of the most exciting of the scenes brought thus to light is a full-size view of Jaya Prakasha Malla in warlike attire and regalia.

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I am fully conscious of the blemishes of the journal. A good part of them has to be attributed to the extremely short period of less than a month devoted to seeing it through the press.

I avail myself of the opportunity to express my gratitude to my colleagues, particularly to Dr. Banerjee, who has throughout been associated with all aspects of our work, for their ungrudging co-operation and sharing of my responsibility in the matter, as also to the presses who have readily undertaken and accomplished the work in spite of the brief notice.

R. J. Thapa

नेपाली संस्कृतिको ऐतिहासिक आधार

—सूर्यविक्रम ज्ञवाली

जुन भूमिमा वर्तमान समयमा नेपालको अधिराज्य स्थित छ त्यसबाट तराईको अंश झिकी दिए त्यसको बांकी ठूलो भाग पर्वतमय भूमिको रहन्छ। यो पर्वतमय भूमि भागमा पुग नपुग दुई हजार वर्ष अघिदेखि नेपालको इतिहास निर्माण भै रहेछ। यो निर्माणमा तराईको पनि ठूलो भाग छ। यसै कारणले वर्तमान नेपाल अधिराज्यका विविध भागमा बस्ने मानिसहरू आफूलाई पूर्ण रूपले नेपाली ठान्छन् औ नेपाली गौरव तथा संस्कृतिको रक्षाका निम्ति उनीहरू सधैं तत्पर छन्। तराई, पहाड तथा काठमाण्डूको खाल्डो, यी तीन क्षेत्रका सांस्कृतिक आदान प्रदानद्वारा नै नेपाली जाति तथा संस्कृतिको निर्माण भएको हुनाले वर्तमान समयमा नेपाली जाति पहाडको मैलपोस औ मदेशको अल्खा दुवै लाउने भएको छ।

प्राचीन कालमा, काठमाडूका उपत्यकाको पूर्वीय भागमा विशेष सांस्कृतिक, सामाजिक वा राजनीतिक विकास भएका कुराको विशेष प्रमाण पाउन बांकी नै छ। आधुनिक सभ्यता तथा संस्कृतिको पूर्वमा धेरै पछि विकास भएको हो कि भन्ने अनुमान हुन्छ।

इसवी सम्वत् आरम्भ हुनु भन्दा पाँच छ सय वर्ष अघि नेपालका दक्षिणको भूमि भाग जसलाई हामी तराई भन्छौं त्यसको उत्तर भारतका सांस्कृतिक जीवनमा बड़ो महत्वपूर्ण स्थान थियो। तिन ताक मग ध, कोशल, कौशांम्बी तथा उज्जयिनी चार राज्य प्रसिद्ध थिए।

कोशलका दक्षिण-पूर्वमा लिच्छवी, शाक्य आदि गणतान्त्रिक राज्य थिए। शाक्यहरूका राज्यको उत्तर सीमा पहाड़ थियो तथा यिनीहरूका प्रमुख स्थान हाम्रै तराईमा पर्छन्।

रहंदा बस्दा मगध बलियो हुंदै आयो औ मगधका राजा अजातशत्रुले कोशल जिती त्यसलाई आफ्नो राज्यमा सम्मिलित गराए। गणतान्त्रिक जाति लिच्छवी तथा शाक्यहरूका राज्य पनि यिनीद्वारा विजित भै मगधमा सम्मिलित गरिए। मगध राज्यको विस्तार बढाई दक्षिणमा गंगाको तटवर्ती पाटलिपुत्रलाई यिनले आफ्नो राजधानी तुल्याए।

वहां पछि मगधमा मौर्य जातिको राज्य कायम भयो। मौर्यहरू पनि लिच्छवी तथा शाक्य झैं हाम्रै नेपालका पहाड़ी जातिका मानिस हुन् भन्ने अनुमान छ।

मौर्यहरूको समयभन्दा दुई शताब्दी अघि शाक्य वंशमा भगवान् बुद्धको जन्म भएको थियो। नेपालका ऐतिह्यमा ता काठमाण्डुमा स्वयं बुद्ध आएको कुरा छ। उनी स्वयं नआएका भए तापनि उनका शिक्षाको प्रतिध्वनि ता काठमाण्डूमा अवश्य पुग्यो होला भन्ने अनुमान छ।

कौटिल्यको अर्थशास्त्रमा राज्यकोषमा संग्रह गरिने योग्य वस्तुको सूची छ। भारतका विविध भागमा पाइने बहुमूल्य पदार्थहरूको गणना पनि त्यो सूचीमा गरिएको छ। त्यसमा नेपालका राड़ी, पाखी इत्यादि अल्प मूल्य भएका कुरा संग्रहणीय वस्तु भएको हुनाले नेपाल त्यो बेला विशेष उन्नत अवस्थामा नभएका कुराको अनुमान हुन्छ। नागरिक जीवन तथा त्योसंग सम्बन्ध राख्ने आर्थिक अभ्युदय त्यो समयमा नेपालमा नभएको कुरा बुझिन्छ।

लिच्छवीहरूको एउटा हांगो नेपाल आई यहाँ आफ्नो शासन कायम गरी बसेको कुरो नेपालका इतिहासबाट चाल पाइएको छ। यी लिच्छवीहरूले

नेपालमा कहिले शासन स्थापित गरे सो निश्चित रूपले थाहा नभाइएको भए तापनि इस्वी सम्वत्का आरम्भिक चार शताब्दी सम्म यिनीहरूले नेपालमा आफ्नो शासन स्थापित गर्नु सम्भव छ।

लिच्छवीहरूका शासनकालमा नेपालमा दुईवटा अत्यन्त महत्व पूर्ण घटना भए जसले गर्दा नेपाली सस्कृतिको जग बसालियो औ त्यो सुदृढ भयो।

प्रथम ता, बौद्ध, वैष्णव, शैव आदि धर्महरूलाई लिच्छवीहरूको संरक्षण प्राप्त भयो। यसले गर्दा संस्कृत भाषाको अध्ययन गर्ने चलन यहाँ चल्यो तथा जुन संस्कृतिको संस्कृत भाषासित सम्बन्ध छ त्यसको यहाँ प्रवेश तथा उन्नति भयो र दोस्रो, लिच्छवीहरूका शासनकालमा केवल खेतीमा निर्भर गरेको नेपाल, भोट तथा चीनसित व्यापार गर्ने भयो। यसले गर्दा नेपालको आर्थिक स्थितिमा ठूलो समृद्धि उत्पन्न भयो। यसैको परिणाम स्वरूप नेपालले कलाहरूका क्षेत्रमा ठूलो उन्नति गऱ्यो। यो उन्नतिका वारीस आज हामी सबै भएका छौं।

नेपालमा दुई हजार वर्ष वा केही अधि वा पछि आरम्भ भएको उपर्युक्त सांस्कृतिक क्रियाले काठमाण्डूलाई हाम्रो अधिराज्यका अरू पहाड़ी भागसित पृथक् तुल्याउने थियो तर सौभाग्यवश पश्चिम पहाडमा पनि यही सांस्कृतिक क्रिया प्राचीन कालदेखि नै आरम्भ भएका कुराको प्रमाण पाउन लागेका छौं। यो अत्यन्त रोचक तथा गम्भीर विषय सम्बन्धी प्राप्त प्रमाणहरूको तल केही आलोचना गरिन्छ।

नेपालका पश्चिममा पहिले सप्तगण्डकी प्रदेश पर्छ। वहाँपछि कर्णाली प्रदेश पर्छ। कर्णाली प्रदेशमा डोटी तथा जुम्ला नामक दुई इलाका छन्। डोटी भारतको प्राचीन क्षेत्र कुमाउँसित जोरिएको छ तथा जुम्लाको मानसरोवरका अञ्चलसित सम्बन्ध छ।

यो प्रदेशको दुल्लु नामक स्थानमा मल्ल वंशका पृथ्वी मल्ल नामक एक जना राजाको उनको वंशावली भएको १३५७ ई. को एउटा स्तम्भलेख पाइएको छ। पृथ्वी मल्लको स्तम्भलेख बाहेक उनका वंशका अरू मल्ल राजाहरूका पनि ताम्र, शिलालेख इत्यादि पाइएका छन्। यिनका अध्ययनबाट सुदूर पश्चिमतिर नेपाली संस्कृतिको कसरी विकास भएको रहेछ त्यसको हामीलाई केही ज्ञान हुन्छ।

पृथ्वी मल्लले दुल्लुका स्तम्भ लेखमा आफ्नो जो वंशावली अंकित गराएका छन् त्यसमा उनी भन्दा अघि हुने ३९ राजाहरूको नाम प्राप्त भएको छ, सम्भवतः एक दुइ नाम अझ प्राप्त हुनु बाँकी छ। यिनको दसौं पुर्खा अशोकचल्लको १२७० ई. को एउटा लेख पाइएको छ। अशोकचल्लका ज्ञात २७ पुर्खाको राज्यकाल प्रत्येकको सरदर २० वर्षको राज्यकाल माने ५४० वर्ष हुन्छ। १२७० ई. बाट ५४० वर्ष घटाएपछि हामी ७३० ई. नेर पुग्छौं। यताबाट अष्टम शताब्दीका मध्य भागमा कर्णालीका प्रदेशमायो वंशको शासन आरम्भ भएका कुराको अनुमान हुन्छ।

उत्तर भारतका प्रतापी राजा हर्षवर्धनको मृत्यु ६४७ ई. मा भएको हो। उनको मृत्यु पछि उत्तर भारतमा जुन एउटा शक्तिशाली वृहत् राज्य स्थापित गर्न उनी समर्थ भएका थिए त्यो खण्डित भै अनेक साना साना राज्यमा विभक्त भयो। हर्षको मृत्यु भएको सय वर्ष पनि नपुग्दै कर्णालीका प्रदेशमा स्वतन्त्र राज्य कायम भएको कुरा यताबाट बुझिन्छ। यो कुरालाई अर्का शब्दमा भनु भने संस्कृत भाषासित सम्बन्ध राख्ने धर्म तथा संस्कृतिको कर्णालीको प्रदेशमा अष्टम शताब्दीमा प्रवेश भएका कुराको अनुमान हुन्छ। काठमाण्डूका शिलालेखहरूका अध्यनबाट पनि सप्तम तथा अष्टम शताब्दी लिच्छवीहरूको गौरवकाल भएका कुराको अनुमान हुन्छ।

यसरी पूर्वमा काठमाण्डू तथा पश्चिममा कर्णाली प्रदेश दुवैमा बौद्ध धर्म तथा संस्कृत भाषाका प्रवेश द्वारा समान प्रकारको सांस्कृतिक परिणाम विकसित हुन थाले। पश्चिममा विविध मतमातान्तरको परिणाम विकसित हुन थाले। पश्चिममा विकसित मतमातान्तरको संघर्ष उति न भएका कुराको अनुमान हुन्छ। वहाँ पहिले बौद्ध धर्म, वहाँ पछि त्यो धर्मसित मेल राख्ने हिन्दू धर्म तथा अन्त्यमा हिन्दू धर्मको संस्थापन भएको कुरा बुझिन्छ।

समुद्रगुप्तको चतुर्थ शताब्दीको इलाहबादको स्तम्भलेखमा उनको करद सामन्त राज्य हुन स्वीकार गर्ने पाँच राज्य मध्ये कर्तपुर अर्थात वर्तमान कुमाउं

तथा नेपालको उल्लेख छ। कर्णालीको प्रदेश तथा सप्त गण्डकी प्रदेशमा चतुर्थ शताब्दीमा केन्द्रीय शासनको अभाव भएको तथा यो अञ्चलमा भ्रमयता तथा संस्कृतिको पनि निकै पछि प्रसार भएको बुझिन्छ।

अष्टम शताब्दी देखि कर्णालीका प्रदेशमा संस्कृत भाषालाई धार्मिक भाषा मान्ने संस्कृति यहाँ प्रवेश भएका कुराको माथि उल्लेख भै सकेको छ। मल्लहरूको जुन राज्य यो प्रदेशमा स्थापित भयो त्यो कालान्तरमा बडो शक्तिशाली भयो। माथि उल्लेख गरिएका अशोक चल्लका पिता क्राचल्लले १२२३ ई. मा कुमाउँ विजय गरी वहाँ आफ्नो राज्य स्थापित गरेको कुरा प्रमाणित छ। सम्भवतः यी मल्लहरूको राज्य डोटी तथा जुमला देखि परतिर पर्ने मानसरोवरको अञ्चलमा पनि थियो तथा यिनीहरूबाट त्यो अञ्चलमा बौद्ध धर्मका प्रसारमा सहायता पनि भएको थियो। पश्चिम तराईमा यिनीहरूको नै राज्य थियो तथा कैलाली कञ्चनपुरको मलवारा "मल्लवार" उनीहरूका राज्यमा पस्ने ढोका जस्तै थियो।

काठमाण्डूमा शासन गर्ने लिच्छवीहरूले आफूलाई चार भंज्यांग भित्र सीमित नराखी त्यो बाहिर पनिहरू पूर्व तथा पश्चिम दुवैतिर बढ्न लागेका कुराका अनेक प्रमाण उपलब्ध छन्। गोर्खामा समेत उनीहरूको एउटा नष्टप्रायः शिलालेख भेटिएको छ। यताबाट अष्टम शताब्दीमा लिच्छवीहरूले आफ्नो प्रसार द्वारा संस्कृति पूर्व तथा पश्चिम दुवैतिर फिजाउन लागेको कुरा चाल पाइन्छ। तर लिच्छवीहरूको शक्ति वैस तथा अरु स्थानीय मानिसका विद्रोहले क्षीण भएको हुनाले यो सांस्कृतिक प्रचारको कार्य एक प्रकारले स्थगित जस्तो भयो।

जसरी काठमाण्डूका लिच्छवीहरू पूर्व तथा पश्चिम तिर प्रसार गर्न अघि सरेका थिए उसै गरी कर्णिलीका प्रदेशका मल्लहरू आफ्नो पश्चिम तिरको प्रसार संगसगै पूर्वतिर पनि प्रसार गर्ने चेष्टामा भएका कुराको अनुमान हुन्छ। काठमाण्डूका लिच्छवीहरूका शिलालेखहरूमा चांगुनारायण स्थापित गर्ने मानदेव लिच्छवीले काली गण्डकी स्वयं नै वहाँ शत्रुलाई हराएको कुरा छ। फेरि लिच्छवीहरूका शिलालेखमा एउटा "मल्ल कर" नामक करको उल्लेख छ। मल्लहरूबाट स्वदेशको रक्षा गर्न यो कर लाइएको होला भन्ने अनुमान छ। उपर्युक्त कुराबाट लिच्छवी तथा पश्चिमका मल्लहरूमा ठूलो प्रतिद्वन्दिता भएको कुरा चाल पाइन्छ। यो प्रतिद्वन्दिता सप्त गण्डकी प्रदेशका निम्ति भएको होइन भनी को भन्न सक्छ?

काठमाण्डूमा लिच्छवीहरूको शक्ति क्षीण भएपछि माध्यमिक कालमा कर्णाली इलाकाका मल्लहरूले तेरहौं शताब्दीको अंत्य तथा चौधौं शताब्दीका प्रारम्भमा तीन वटा आक्रमण गरेको कुरा मल्लले १३१३ ई. मा चाल पाइएको छ। जयतारि मल्लले १२८८ ई. मा, रिपु तथा आदित्य मल्लले १३२८ मा तीन पटक पूर्वतिर असफल आक्रमण गरेको प्रमाण छ। यी आक्रमण सप्त गण्डकी प्रदेशबाट सम्भवतः भएका थिए।

अब यहां एउटा प्रश्न उठ्छ यो समयमा सप्त गण्डकी प्रदेशको सांस्कृतिक दृष्टिले के स्थिति थियो।

निश्चित प्रमाणका अभावले यहाँ केही अनुमान गर्न परेको छ। पूर्वबाट लिच्छवी तथा पश्चिमबाट मल्लहरूका प्रभावले गर्दा यो प्रदेशका दुवै छेउमा यिनीहरूको संस्कृति निश्चित रूपले प्रवेश गरी सकेको थियो। पूर्वतिर गोर्खासम्म यसको प्रभाव पुगेको थियो तथा नुवाकोट इलाकामा ता यी सुदृढ नै भएका थिए। पाल्पा, पर्वत आदि ठाउँमा पनि यसको प्रभाव पुगेका कुराको अनुमान सोह्रौं शताब्दीमा पाल्पामा यही संस्कृति मान्ने सेनहरूको उदय भएका कुराबाट अनुमान गर्न सकिन्छ।

सप्तगण्डकी प्रदेशका विषयमा अरू कुरा भन्न पर्ने आवश्यकता छैन। एक्कासी सोरहौं शताब्दीमा पाल्पामा सेन वंशका अनेक साना साना राज्यमा विभक्त भएको कुरा चाल पाइन्छ। कर्णालीका मल्लहरूको जुन संस्कृति थियो उही सेनहरूको पनि थियो भन्ने कुरा यहाँ भनी रहन पर्दैन। यी भन्दा केही शताब्दी अघि शाह वंश पनि सप्त गण्डकी प्रदेशमा पुगिसकेको थियो। धेरै काल सम्म शाह वंशको कार्यक्षेत्र यही प्रदेश रह्यो। सेनहरू भने पहाड़मा अनेक ठाउँमा फिजिइ दक्षिण पट्टि लागे। आधुनिक नेपाल अधिराज्यको जम्मै तराई भाग भने जस्तो आफ्ना अधीन गराई मोरंग तथा इलाम तिरबाट पूर्वी नेपालमा सेन वंशले आफ्नो संस्कृतिको संवाद पुऱ्यायो। यिनीहरूका प्रभावले काठमाडौं तथा

पश्चिमका संस्कृतिको प्रभाव पूर्वमा पनि पुग्यो औ यो वहां पनि कुनै न कुनै रूपमा त्यो काम गर्न थाल्यो।

तर सेनहरू धेरै टिक्न सकेनन्। नेपालको उही पुरानो रोग अर्थात् दाज्यूभाईमा राज्य बांड्ने प्रथाले गर्दा यिनीहरू निर्धा भए। यता काठमाण्डूमा पनि राज्य विभाजन गर्ने नीति चलिसकेको थियो औ काठमाण्डू उपत्यका तीन भागमा विभाजित भै निर्धो भै सकेको थियो।

यस्तो स्थितिमा अठारौं शताब्दीमा शाह वंश बलवान् हुंदै गयो। उसले सप्त गण्डकी प्रदेशबाट पूर्व तथा दक्षिणका स्थानहरूमा आफ्नो अधिकार स्थापित गऱ्यो।

हाम्रा वंशावलीहरूमा यी यावत् घटना वीरताका कथाका रूपमा वर्णित छन्। हाम्रा पूर्खा ठूलो निर्माणका कार्यमा व्यस्त थिए।

यो दृष्टिले हेर्दा पृथ्वीनारायण शाहको नेपाल विजयको पहलु सांस्कृतिक एकता सिद्ध हुन आउँछ। यो सांस्कृतिक एकताको महत्व अत्यन्त ठूलो छ। नेपाल अधिराज्यमा दुई हजार वर्ष देखि यसको विकास हुंदै थियो। । विविध स्थानमा सम्भवतः स्वतन्त्ररूपले विकसित यो संस्कृतिको मूलगत रूप समान थियो तथा यसले एउटा डल्लो पर्नु पर्ने थियो। त्यो सिद्धि अठारौं शताब्दीमा सम्पन्न भयो।

नेपालका विकासको यसै इतिहासमा नेपाली संस्कृति अन्तर्निहित छ। नेपाली संस्कृतिको जिउँदो स्वरूप यसैमा हामीले खोज्न पर्छ। नेपाली जाति आज दुई हजार वर्षदेखि अगाडि बढ्दैछ।

नेपालका सांस्कृतिक विकासको इतिहास अत्यन्त मूल्यवान् छ तर अध्ययन तथा शोधका अभावले यसका सम्बन्धमा हाम्रो ज्ञान अत्यन्त परिमित छ। हाम्रा विद्वान्हरू तथा विद्वत् समाजबाट यो विषयको खोजी भए मात्र नेपाली जातिका महत्वको हामीलाई ज्ञान हुनेछ। त्यसको एउटा उदाहरण यहाँ दिइन्छ।

नेपालबाट बौद्ध धर्म तिब्बतमा गयो। नेपाली पण्डित तथा विद्वान् अधिक संख्यामा प्राचीन तथा माध्यमिक कालमा तिब्बत गए औ बौद्ध धर्मको प्रचार वहाँ उनले गरे। तिब्बतका निवासीहरूलाई संस्कृत भाषा बुझ्न गाहारो थियो। उनीहरूले सैकड़ौं ग्रन्थ संस्कृतबाट तिब्बती भाषामा अनुवाद गर्न सहायता गरे। नेपालबाट कला, शिल्प तथा अनेक ज्ञान तिब्बतमा लगी वहाँ नेपालीहरूले सभ्यता तथा संस्कृतिको आलोक पुऱ्याए।

उसै गरी दुल्लुको मल्ल वंश पनि तिब्बतको पश्चिमी भागमा बौद्ध धर्मको राँको बाल्दै थियो। ज्ञानको स्रोत बगाउँदै थियो।

उपर्युक्त दुई उदाहरणबाट नेपाली संस्कृतिको एउटा प्रधान लक्षण ज्ञान प्रसार पनि रहेछ कि भन्ने लाग्छ। त्यो होस् वा नहोस् जहाँ जहाँ नेपालीहरू प्राचीन वा माध्यमिक कालमा गए वहाँ वहाँ ज्ञानको चिराँक लिएर गएको कुरा ता निश्चित छ।

आधुनिक समयको एउटा उदाहरण दी यो लेख समाप्त गर्छु। आसाममा धेरै नेपालीहरू गएको कुरा ता सबैलाई थाहा छ। तर एउटा कुरो जो सबैलाई थाहा न होला त्यो उनीहरूले आसाममा गरेको संस्कृत विद्याको प्रचार छ। आसाममा नेपाली पण्डितको आदर तथा सम्मान छ औ उनीहरू आसाममा अनेक संस्कृत पाठशाला वर्तमान समयमा चलाउँदै छन्।

यो आधुनिक समयको उदाहरणलाई पुरानु पहराको चोइटा हो भनी कसैले भन्यो भने भूल भनेको ठहरिने छैन।

सुमतितन्त्र

—देवीप्रसाद लंसाल

ज्योतिष्शास्त्रको गणित स्कन्धमा सिद्धान्त, तन्त्र र करण तीन भेद छन् । करणमा केवल ग्रह गणित मात्र हुन्छ । सिद्धान्त अथवा तन्त्रमा मुख्यतः दुई अंग छन् । एकमा केवल ग्रह गणित र द्वितीयमा प्रधानतः सृष्टि-रचना सम्बन्धी वर्णन, गोलविचार, मन्त्ररचना र कालगणना इत्यादि विषय हुन्छन् । यी दुवै अलग रहन सक्तैनन् राख्न पनि सकिंदैन । अधिकांश सिद्धान्तमा दुवैको संमिश्रण पाइन्छ । सिद्धान्त, तन्त्र र करणको लक्षण कसै-कसैले यस प्रकार गर्दछन् । जसमा ग्रहगणितको विचार कल्पादिबाट गरेको छ त्यो सिद्धान्त, जसमा महायुगबाट गरेको छ त्यो तन्त्र, जसमा कुनै इष्ट शकबाट गरेको छ त्यो करण । तीनै प्रकारका ग्रन्थमा जुन भिन्न-भिन्न प्रकरणमा ग्रह-गणितको विचार गरेको हुन्छ त्यसलाई अधिकार वा अध्याय भनिन्छ ।

जस्तै सुमति तन्त्रमा पनि :—

सुमते महातन्त्रे प्रथमाहर्गण समाप्तः ।
" तृतीयाहर्गण समाप्तः ।
" चतुर्थाहर्गण समाप्तः ।
" पञ्चमाहर्गण समाप्तः ।
" अहर्गणानयनं समाप्तः ।
" प्रथम धूलिकर्म समाप्तः ।
" प्रथम ग्रह मध्यमः ।
" द्वितीय ग्रह मध्यमः ।
" तिथिनक्षत्रकर्म समाप्तः ।
" सर्वग्रहाणां मन्दकेन्द्रोत्पत्ति षष्ठ पर्व समाप्तः ।
" प्रथम पर्व समाप्तः ।
" पञ्चताराग्रहाणां स्फुट द्वितीयपर्व समाप्तः ।
" सूर्यग्रहण षड्विध समाप्तः ।
" ब्रह्माण्ड परि समाप्तः । इत्यादि

तन्त्र अहिले चर्चाको विषय भएको छ । नेपाल देशका गौरव, प्रातःस्मरणीय आचार्य सुमतिका "सुमतितन्त्र" । उपर्युक्त आचार्यको जन्म समय त कुनै ठोस प्रमाण नपाई यस समयका हुन् भन्न मुश्किल हुन्छ । तर यस बीर पुस्तकालयमा रहेको पुस्तकको

लिपि ताड़पत्रको अध्ययनबाट भन्न सकिन्छ कि पुस्तकको आजसम्मको आयु ५५०-६०० वर्षभन्दा कमको छैन। सुमतिले आफ्नो तन्त्र प्राचीन सूर्यसिद्धान्तको आधारमा लेखेका हुन्। उक्त सूर्यसिद्धान्त हाल उपलब्ध छैन। वर्तमान सूर्यसिद्धान्त र सुमतितन्त्रमा दिइएका विषय मिलाएर हेर्दा परस्पर भिन्नता पाइन्छ। लिपिकारको दोषबाट पुस्तकका पंक्तिहरू अशुद्ध छन्। यस लेखमा उद्धृत पंक्तिहरू पनि जस्ताको तस्तै सारिएकोले अशुद्ध नै छन्। पुस्तकका पंक्ति अशुद्ध भए तापनि विषय परमोपयोगी छ। यो तन्त्र प्रकाशमा आएपछि प्राचीन सूर्यसिद्धान्तको तिर्खालाई केही मात्रामा कम गर्नेछ।

सुमतितन्त्र प्राचीन सूर्यसिद्धान्तको आधारमा लेखेको हो भन्ने स्वयं आचार्यले लेखेका छन्। जस्तैः—

"सूर्यसिद्धान्तमध्येषु दध्नो घृतमिवोद्धृतम्।
नाम्ना तु सुमतितन्त्रं सिद्धान्तस्य समुद्भवम्। तन्तथा
कथयिष्यामि शृणु वक्ष्यामि सर्वत (:)।" यस प्रकार
कल्प, मन्वन्तर, युग, वर्ष, ऋतु, मास, तिथि, प्रहर,
मुहूर्त, नाडी आदि बनाउँदै अगाडि गएर युधिष्ठिर र
दुर्योधन, नन्द, चन्द्रगुप्त, आदिको राज्यकालको पनि
उल्लेख गरेको छ।

जस्तैः—

यातास्त्रयो युगानाञ्च कृतं त्रेताथ द्वापरं।
भविष्यं संप्रवक्ष्यामि कलिकालं यथाक्रमं।
जातो दुर्योधनो राजा कलियुग प्रवर्त्तते।
युधिष्ठिरो महाराजो दुर्योधनस्तयोःऽपि वा।
उभौ राजौ सहस्रेब्दे वर्षन्तु संप्रवर्तति।
नन्दराज्यं शताष्टञ्च चन्द्रगुप्तस्ततः परे।
राज्यं करोति तेनापि द्वात्रिंशच्चाधिक शतं।
राजा शूद्रकदेवश्च वर्ष सप्ताब्धि चाश्विनौ।
शकराज्यं ततः पश्चाद्वसुरन्ध्रकृतन्तथा, इत्यादि।

सुमतिको मतानुसार युधिष्ठिरको राज्यकाल-भन्दा दुई हजार वर्षपछि नन्दको राज्याभिषेक भएको थियो भन्ने देखिन्छ। तर विष्णुपुराणमा लेखेको छः—

"यावत् परीक्षितो जन्मो यावन्नन्दाभिषेचनं।
एतद्वर्षसहस्रन्तु ज्ञेयं पञ्चदशोत्तरं।" (विष्णु
पुराण ४-२४)।

सुमतिको उक्तिमा सहस्रेद्वे, नभै (सहस्राब्दं) पाठ थियो कि? विष्णुपुराणमा परीक्षित्को जन्मभन्दा एक हजार पन्द्रह वर्षपछि नन्दको राज्याभिषेक भएको थियो भन्ने देखिन्छ। 'सहस्रेद्वे पाठ नषढेर', सहस्रन्तु, पाठ पढे विष्णुपुराणानुसार मिल्न आउँदछ, विष्णुपुराणमा नन्दराज्य १०० वर्ष मानेको छ। तर सुमतिले (शताष्ट) लेखेका छन् 'शताष्टञ्च' को सट्टा 'शताब्दञ्च' पाठ शुद्ध हुन सक्छ?

यो सुमतितन्त्र नेपालमा निकै आदरणीय थियो र यसको प्रतिलिपि पनि भैरहन्थ्यो। आज मूल पुस्तक उपलब्ध छैन तापनि वीर पुस्तकालयमा रहेको पुस्तक मूल पुस्तकबाट प्रतिलिपि भएको बुझिन्छ। कारण यसमा मानदेव राज्याब्दको उल्लेख छैन। नेपाल राष्ट्रिय पुस्तकालयमा रहेका पुस्तकका अन्त्यमा रहेको फोटो गरिएको पत्रबाट बुझिन्छ त्यसको मूल पुस्तक मानदेव प्रथमका राज्याब्दको प्रचलनपछि प्रतिलिपि गरिएको थियो[१]। अतएव त्यस पुस्तकमा मानदेव राज्याब्द "३०४" समेत थपिएको देखिन्छ। यद्यपि यस पुस्तकालयका पुस्तकमा रहेको लिपिका आधारमा यो पुस्तक त्यति प्राचीन भन्न सकिंदैन तापनि अरू कुनै प्रबल प्रमाण उपलब्ध नभएसम्म यस सुमतितन्त्रको शकराज्याब्द ४९८ पछि मानदेव राज्याब्दको प्रचलनभन्दा पहिले नेपालमा नेपाली सुमतिले रचना गरेका हुन् भन्न सकिन्छ। सम्भवतः वर्तमान सूर्यसिद्धान्तभन्दा सुमतितन्त्र जेठो बुझिन्छ।

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१. *सुमतितन्त्रको प्रतिलिपि गर्ने प्रथा मानदेव प्रथमका पालादेखि नै चलेको थियो भन्ने नेपाल राष्ट्रिय पुस्तकालयमा रहेको तस्वीरबाट देखिन्छ। उक्त पत्रमा लेखेको छ :—*

अद्य वाराहकल्पे वैवश्वत मन्वन्तरे कलियुगे भरतखण्डे जम्बूद्वीपे हिमवत्पार्श्वे आर्यावर्तदेशे पुण्य भूमौ वाग्मतींकूले वाश्वकी (वासुकी) क्षेत्रे पशुपति सन्निधाने श्रीमच्छ्रीनेपालपत्तने शुभमस्तु सर्वजगतां ।

नेपाल्लाब्द शरच्छिद्रवेद पौषाशितापक्षे त्रिदशतिथौयं २ माराध्यमारम्भमादिवारं ··· ··· मृक्ष योग ध्रुवं वरं ।

युधिष्ठिर दुर्योधन उभौराज्याब्द २००० । नन्दराज्याब्द ८०० । चन्द्रगुप्तराज्याब्द १३२ । शूद्रक देव राज्याब्द २४७ । शक राज्याब्द ४९८ । मानदेव राज्याब्द ३०४ । शुभम् ।

पाठक वर्गका संमुख सुमति र अरू आचार्यहरूका सिद्धान्तबाट उत्पन्न, क्षयाह, ग्रहभगण मन्दोच्च, मन्दफल, मन्दपरिधि, शीघ्रपरिधि विक्षेपकला तुलनार्थ दिइएको छ ।

सुमति र अरू आचार्यले सिद्ध गरेको एक महायुगमा क्षयाह यस प्रकार छ, मिलाएर हेर्नुहोस् ।

सुमतितन्त्रानुसार	२५०८२२८०	द्वितीयार्यभटानुसार	२५०८२४७८
सूर्यसिद्धान्तानुसार	२५०८२२५२	ब्रह्मगुप्तानुसार	२५०८२५५०
प्रथम आर्यभटानुसार	२५०८२५८०		

सुमति र अरू आचार्यले सिद्ध गरेको ग्रहभगण मिलाएर हेर्नुहोस् ।

	सुमति	आर्यभट	वर्तमान सूर्यसिद्धान्त	ब्रह्मगुप्त
रवि.	४३२००००	४३२००००	४३२००००	४३२००००
चन्द्र.	५७७५३३३६	५७७५३३३६	५७७५३३३६	५७७५३३००
चन्द्रोच्च	४८८२१९	४८८२१९	४८८२०३	४८१०५३
चन्द्रपात	२३२२३५	२३२२२६	२३२२३८	२३२३११
भौम.	२२९६८२४	२२९६८२४	२२९६८३२	२२९६८२९
बुध.	१७९३७०००	१७९३७०२०	१७९३७०६०	१७९३७०००
बृहस्पति	३६४२२०	३६४२२४	३६४२२०	३६४२२६
शुक्र.	७०२२८८	७०२२३८८	७०२२३७६	७१२२०३८६
शनि.	१४६५६४	१४६५६४	१४६५६८	१४६५६७

सुमतिले ग्रह मन्दोच्च कुन कालको ल्याएका हुन् त्यो ग्रन्थमा स्पष्ट उल्लेख छैन । आर्यभट, वर्तमान सूर्यसिद्धान्त, ब्रह्मगुप्त तथा केरो पन्तको दृश्य गणित, शाके ४२१ को र टालमीको शाके ७० वा इस्वीय सन् २१८ को हो ।

	सुमितितन्त्र	प्र. आर्यभट	दृश्य गणित	वर्तमान सूर्यसिद्धान्त	ब्रह्मगुप्त	टालमी
रवि.	२।१९।५०।२	२।१८।०।०	२।१७।७।०	२।१७।१५	२।१७।५४	२।५।३०
भौम.	३।२०।३।	३।२८।०।०	४।८।११।०	४।१०।१	४। ८।२३	३।२५।३०
बुध.	७।९।४५।२२	७।०।०।०	७।२४।१।०	७।१०।२६	७।१४।५३	६।१०।०
गुरु.	५।९।५१।३६	६।०।०।०	५।२०।३८।	५।२१।१६	५।२२।३१	५।११।०
शुक्र.	२।१०।५०।२	३।०।०।०	२।१९।४९।	२।१९।४९	२।२१।१४	१।२९।०
शनि.	७।२०।५९।१२	७।२६।०।०	७।२६।३७।	७।२६।३७	८।२०।५४	७।२३।०

बुध र शुक्रको आधुनिक मान र हाम्रा ग्रन्थमा दिएका मानका साथ तुलना गर्न ठीक पर्दैन । किनकि आधुनिक मान सूर्यविबस्थ द्रष्टाका दृष्टिबाट सिद्ध गरेको छ । हाम्रा ग्रन्थमा भूमिस्थ द्रष्टाका दृष्टिबाट सिद्ध गरेको छ ।

सुमति र अरू आचार्यले सिद्ध गरेका ग्रह मन्दफल मिलाएर हेर्नुहोस् ।

	सुमति	प्र. आर्य भट	वर्तमान सूर्यसिद्धान्त		टालमी	आधुनिक दृश्य	अंशादि
रवि.	२।१३।४३	२।८।५५	२।१०।३०।	वि. प.	२।२३	१।५५।२७	" विषमपद-बि. प.
चन्द्र.	४।५५।४८	५।०।४८	५।५।३५।	वि. प.	५। १	६।१७।१२	" समपद स.प.
भौम.	११।८।२७	१०।१।३६ वि. प.	११।२७।३३	वि. प.	११।३२	१०।४१।३३	"
बुध.	४।२७।३३	५।०।४८। वि. प.	४।२७।२३	वि. प.	२।५२	२३।४०।४३	"
गुरु.	५।५।३५	५।०।४८। वि. प.	५।३१।३६	बि. प.	५।१६	५।३१।१४	"
शुक्र.	२।१३।४१	२।५१।५३। बि. प.	१।४५।२	बि. प.	२।२३	०।४७।११	"
शनि.	१०।२।५३	६।२६।४५। वि. प.	७।३८।३१	वि. प.	९।२६	६।२६।१२	"

प्राचीन सूर्य सिद्धान्तानुसार सिद्ध गरिएका ग्रहमन्द परिधि र सुमतितन्त्रानुसार सिद्ध गरिएका ग्रहमन्द परिधि समान छन् ।

	रवि	चन्द्र	भौम	बुध	गुरु	शुक्र	शनि
प्राचीन सूर्यसिद्धान्त	१४	३१	७०	२८	३२	×	×
सुमतितन्त्र	१४	३१	७०	२८	३२	१४	६०

प्रथम आर्यभट	१३।३०	३१।३०	६३। विषम ८१। सम	३१।३० वि.प. २२।३० सम	३१।३०। वि, प. २६। सम	वि· ८।९। स	वि. ४०।३०। सम ५८।६०	
ब्रह्मगुप्त	१३।४० वि.प.	३१।३६ वि.प.	७०। वि.प.	३८। वि.प.	३३। वि.प.	९ वि.प.। समप	१ ३० वि.प.	
द्वितीय आर्यभट	१३।४०	३१।३४	६७।३०	२७।३६	२।१८	९।३५	५२।४२	

सुमतितन्त्रोक्त र अरू आचार्यले सिद्ध गरेका ग्रह शीघ्रपरिधि मिलाएर हेर्नुहोस।

	मंगल	बुध	गुरु	शुक्र	शनि
सुमतितन्त्र	२३४	१३२	७१	२६०	४०
वराहमिहिर	३१।१४।३२	२१।०।३०	११।२७।३३	४१।२२।४९	६।२१।५७
प्राचीन सूर्यसिद्धान्त	२३४।३७	१४२।३०	७२।	२६०।	४०।
प्रथम आर्यभट	२९२।३० सम. प. २३८।३० वि. प·	१३०। ३० सम. प. १३९। ३० वि. प.	६७।३० सम. ७२। बि·प.	२५६।३० सम· २५६।३० वि.प.	३६ सम. ४० वि.प.
ब्रह्मगुप्त	२४३।४० विषम	१३२। बि. प.	६८। वि·प·	२६३। वि·प. २५८ सम.	३५ विषम
द्वितीय आर्यभट	वि. प. २३०।५९	वि.प. १३४।३०	वि.प· ६९।३०	वि.प. २६१।३०	वि प. ४०।४०

ग्रह विक्षेपकला सुमतितन्त्रोक्त र अरू आचार्यले सिद्ध गरेको मिलाएर हेर्नुहोस् ।

	सुमति	वर्तमान सूर्यसिद्धान्त	प्रथम आर्यभट	ब्रह्मगुप्त	द्वितीय आर्यभट	यूरोपीय ज्योतिषी[1]	टालमी[2]	कलादि
चन्द्र.	×	×	×	×	×	×	×	,,
भौम.	९०	९०	९०	११०	१०६	१११	९०	,,
बुध.	१३३	१२०	१२०	१५२	१३८	४२०	४२०	,,
बृहस्पति	६०	६०	६०	७६	७४	७९	९०	,,
शुक्र.	१२३	१२०	१२०	१३६	१३६	२०४	२१०	,,
शनि.	१२६	१२०	१२०	१३०	१३०	९०	१५०	,,

१. *आधुनिक मानलि व्हेरिअनद्वारा निर्णीत*

२. *बर्जेसकृत सूर्यसिद्धान्तानुवादबाट*

सुमतिले आफ्नो तन्त्रमा उल्लेख गरेका चरप्राण (चरखण्ड) नेपालको राजधानी काठमाडौं नगरको चरप्राण हुनाले सुमति नेपाली हुन् र काठमाडौंमा नै उनले सुमतितन्त्र लेखेको हो भन्ने कुरा विवादरहित छ।

जस्तैः—

पञ्चत्वंग्निगजांङ्काश्चि ब्रह्मघो दस्र (भूपयः),
(मेषादि, ?) मिथुनान्तानि चर प्राणञ्च प्रवर्तते।
उपर्युक्त चरप्राण ३६५।२९८।१२३ हुन्।

पृष्ठ संख्या ६६ देखि पृष्ठ संख्या ७१ सम्म अर्थात् "अतः परं प्रवक्ष्यामि उदये लग्नसाधनम्।" बाट उठाएर "तौ फलौ योजयित्वा तु तयोरन्तरभोदये। प्राणञ्च भवते तत्र मध्याह्नस्य च प्राक्परे।" सम्म आचार्यले लग्न, मध्यम लग्न ल्याउँदा घेरै थरी गणित देखाएको छ तर विशेषता केही छैन। आर्यभट र ब्रह्मगुप्तले जस्तै तन्त्रकारले पनि अयनांशको उपेक्ष गरेको छ।

वास्तु

—बुद्धिसागर पराजुली

मानव समाजको विकासमा अनुसन्धान गर्दा सर्वप्रथम मानवले वास्तुविद्याको विकास गरेको हुनुपर्छ भन्ने कुरा सिद्ध हुन आउँछ। किनभने जुन समाजमा वास्तुको उन्नति देखिन्छ त्यो समाज उन्नत समाज हो भन्न कुनै संदेह छैन। जति जति मानव उन्नत अवस्थामा पुग्छ उति उति उसको वास्तुविद्या पनि उन्नत हुँदै जान्छ। जङ्गली अनुन्नत पिछडिएका जातिको वास्तु विद्या केही हुँदैन। किनभने यस्तो जातिको कुनै स्थायी वसोवास हुँदैन, जसको स्थायी वसोवास छैन उसले स्थायी वास्तु बनाउँदै बनाउँदैन। जसको जहाँ स्थायी वसोवास छैन, उसको उहाँ कुनै ममता रहंदैन, तसर्थ स्थायी वसोवास नभएका नागरिकहरू वास्तवता कुनै देशको पनि सच्चा नागरिक हुन सक्दैनन्। वास्तु वसोवास घरवास भन्नु उपलक्षण हो जसको जुन देशमा कुल कुटुम्ब नातागोता भाषा संस्कृति सभ्यता रीति-रिवाज चालचलन धर्मकर्म घरवार चलअचल श्रीसंपति केही छैन भने त्यसको त्यस देश प्रति केको ममता रहन्छ ? तसर्थ त्यस्तो व्यक्ति यथार्थमा राष्ट्रवादी, स्वदेशवादी वफादार नागरिक हुनामा संदेहै हुन्छ। तसर्थ मानवको उत्तम नागरिकता उत्तम वास्तुका आधारमा मानिएको हुन्छ र समाजको उन्नति पहिचान गर्ने साधनहरू मध्ये वास्तुको उन्नति पनि एक प्रमुख साधन हो। अब यस संदर्भमा हाम्रो नेपालमा वास्तुविद्या कुन अवस्थामा थियो भन्ने कुराको दिग्दर्शन गरिन्छ।

हाम्रा प्राचीन विद्वान्हरूले वास्तुविद्यामा वास्तुको गणना गर्दा ६४००० चौंसट्ठी हजार वास्तुका भेद बताएका छन्। हाम्रो वैधानिक परम्परामा व्यवहारमा परिआउने प्रत्येक कामलाई धर्मका साथ मिलाई अन्तः सारपूर्ण गराइएको छ, तसर्थ वास्तुकर्म पनि धार्मिक विधान अनुसार गरिन्छ। यसै कारण वास्तुमा पनि निजी ममता हुनै पर्छ भनी नेपाली शास्त्रीय विधान वेत्ताहरूले लेखेका छन्–

"परगेहे कृताः सर्वाः श्रौतस्मार्तक्रियाः शुभाः।
निष्फलाः स्युर्यतस्तासां भूमीशः फलमश्नुते'।

अर्थात् अर्काका घरमा गरेका सबै शुभ धर्म-कर्महरू विफल हुन्छन्, किनभने ती सबै धर्मकर्महरूको फल जसको घर हो उसैले पाउँछ। निजी वास्तु (घर) पनि धर्मकर्मको एक प्रमुख अङ्ग हो र त्यो घर कहाँ कसरि कस्तो बनाउनु पर्छ त्यस कुरामा हामीलाई वैधानिक धार्मिक परम्परामा निम्नाङ्कित सङ्केत दिइएको छ :–

"समे लोमशे अविभ्रंशिनि प्राचीनप्रवणे उदक्प्रवणे वा अक्षीराकण्टकाटुकौषधिवितते विप्रस्य गौपांसौ क्षत्रियस्य लोहितपांसौ वैश्यस्य कृष्णपांसौ, वास्तुशास्त्रमते वैश्यस्य पीतपांसौ शूद्रस्य कृष्णपांसौ, स्थिराघाते एकवर्णे अशुष्के अनूषरे अमरौ[1] अकिलिने ब्रह्मवर्चसकामस्य दर्भयुक्ते वलकामस्य बृहत्तृणयुते पशुकामस्य मृदुतृणयुते शादासंमिते मण्डलद्वीपसंमिते वा"

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१. *द्वीपमुन्नतमाख्यातं शादा चैवष्टकाः स्मृताः।*
किलिनं सजलंप्रोक्तं दूरस्तोदको मरुः॥

अर्थात् सम्म पहिरो नजाने नभासिने भुङ्गान नपर्ने पूर्व अथवा उत्तरतिर सलमा परेको दूध आउने कांडा भएको तीता लता औषधि वनस्पति नभएको ब्राह्मणलाई सेतो माटो भएको क्षत्रियलाई रातोमाटो भएको वैश्यलाई कालो माटो भएको अथवा वास्तुशास्त्र मतानुसार वैश्यलाई पहेंलो माटो भएको शूद्रलाई कालो माटो भएको सीम नभएको र कुनै क्रियाद्वारा किलन नगरेको बलियो एक वर्णको न सूखो न रूखो न निर्जल र ब्रह्मवर्चसको निमित्त कुश भएको बल वीर्यका लागि ठूला कड़ा घांसपात भएको पशुका लागि कोमल घांस भएको गड्डा हिलो ढाव नभएको मण्डल टापु परेको ठाउंमा वास्तु बनाउनू। इत्यादि कुरा कहाँ बनाउनु भन्ने प्रश्नको उत्तरमा लेखिएको छ।

उपर्युक्त र अरू पुराण, गृह्यसूत्र, शुल्वसूत्र, श्रौतसूत्र, अर्थशास्त्र, कामशास्त्र, वास्तुशास्त्र इत्यादि समेतका आधारमा कहाँ बनाउने भन्ने प्रश्नको उत्तर पछि उक्त शास्त्रहरूकै आधारमा कसरि बनाउने? यस कुराको पनि उत्तर पाउन सकिन्छ र कस्तो बनाउने यस कुरामा पनि विस्तारपूर्वक वर्णन गरिएको पाउँछौ। यस प्रस्तुत संदर्भमा हाम्रो परम्परामा घर मन्दिर मण्डप इत्यादि बनाउँदाखेरि आरम्भमा शुभ मुहूर्त्तमा गरिने शिलान्यास उपर केही विचार गरिन्छ।

एक त हाम्रा आर्यहरूको जुनसुकै क्रियामा दिव्य भावना ओतप्रोत भएको हुन्छ। 'देवो भूत्वा देवान् अर्चयेत्'। "नारुद्रो रुद्रमर्चति" अर्थात् देवता भएर देवताको अर्चना गर्नु। रुद्रस्वरूप नभै रुद्रको अर्चना गर्दैन इत्यादि। तसर्थ नेपालीहरूले मन्दिर मण्डप घर जे बनाउँछन् त्यसमा पनि दिव्य भावना राखेर नै बनाउँछन्। सर्वप्रथम घर बनाउनलाई ठाउँ फाप अफाप इत्यादि के छ यस कुराको ज्योतिष र अरू लक्षण शास्त्रका वेत्ताहरूद्वारा निर्णय गरो कहाँ? यस ठाउँमा भन्ने प्रश्न र उत्तर ठीक हुन्छ। कस्तो? यस प्रश्नमा धर्मार्थ बन्ने मण्डप छ भने सोही अनुरूप शास्त्रीय नियमानुसार यस्तो भन्ने निर्णय गर्नु पर्दछ। र व्यवहारिक घर बनाउनु छ भने व्यवहार र तत्सम्बन्धी शास्त्रीय अनुशासन समेतको अनुसरण गरी निर्णय गर्ने परम्परा छ। यसरि निर्णय गरिसकेपछि वास्तुभूमिको समीकरण आदि कृत्य सम्पन्न भएपछि शुभ मुहूर्त्तमा शिलान्यास गरिन्छ। यो गर्दा वास्तु-शान्तिका स्मार्त कर्म र आगमोक्त कर्महरू गरिन्छन्। स्मार्त कर्महरूका सम्बन्धमा आफ्नो शाखीय सूत्रानुसारका कृत्यहरूको अनुष्ठान बताएको छ। जस्तै—प्रायः हामी सबै नेपालीहरू शुक्ल यजुर्वेद माध्यन्दिन शाखीय हौं, तसर्थ हाम्रो स्वशाखीय सूत्रमा "अथातः शालाकर्मः" अब घर नभई गृहस्थका धर्मकर्महरू सफल नहुने हुनाले घर बनाउने विधान वर्णन गरिन्छ भनी सूत्रकारले घरको शिलान्यास गर्ने विधान लेखेका छन्। घरको निर्माण दुई प्रकारबाट हुन्छ एक प्रकारमा साधारण घर बनाइन्छ जसमा चार सुरमा ४ खम्बा गाडी घर बनाउन थालिन्छ। आरम्भमा शुभ मुहूर्त्तमा पूर्वाङ्ग कर्महरू गरिन्छन्। अनि वास्तु पूजा हुन्छ, त्यसपछि ४ सुरमा ४ खम्बा गाड्न ४ खाड्ल खनिन्छन्, तीं खाड्ललाई अवट भन्छन्। तीं ४ अवटमा विधान बमोजिम आज्य (घ्यू) होम गरिन्छ तीं खाड्लमा वलिया ढुंगा राखी त्यस माथि खम्बा खडा गराइन्छन्। दोस्रो प्रकारमा धवल गृह जसलाई नेपालीमा धौलेघर भन्छन् बनाइन्छ धौलेघर बनाउनु छ भने खातारम्भको साइतमा जग खनी जगको चार सुरमा पहिला प्रकारमा झैं अवट खनी ती अवटहरूमा पूर्ववत् होम गरी अवटैपिछे ठूला चेप्टा बलिया शिला (ढुंगा) हरूको न्यास (राख्ने काम) गर्नुपर्छ। यसै कामलाई शिलान्यास जग हाल्ने इत्यादि भन्छन्। शिलान्यास गर्ने वैदिक मन्त्र यस प्रकारको छ—

इमामुच्छ्रयामि भुवनस्य नाभिं
वसोर्धारां प्रतरणीं वसूनाम्।
इहैव ध्रुवां निमिनोमि शालां
क्षेमे तिष्ठतु घृतमुक्षमाणा।
अश्वावती गोमती सूनृतावती
उच्छ्रयस्व महते सौभगाय।
आ त्वा शिशुराक्रन्दतु
आगावो धेनवो वाश्यमानाः ॥ २ ॥
आत्वा कुमारस्तरुण
आवत्सो जगदैः सह।
आत्वा परिस्रुतः कुम्भ
आदध्नः कलशैरुप ॥ ३ ॥

क्षेमस्य पत्नी बृहती सुवासा
रयिं नो धेहि सुभगे सुवीर्यम्।
अश्वावद् गोमद्यूजस्वत् पर्ण वनस्पतेरिव
अभिनः पूर्यतां रयिरिदमनु श्रेयो वसानः ॥४॥

अर्थात्– यो घरको आधार खम्बा वा आधार शिलालाई उठाउँछु वा खडा गराउँछु। जुन आधार शिला (खम्बा) घरको नाभिहो धनको धारा (स्रोत) हो, गाई भैंसी हात्ती घोडा सुन चांदी हिरा जुहार आदि धनको विस्तार केन्द्र हो यसैका आधारमा स्थिर मजबूत घर बनाउँछु जुन घर शान्त रमणीय देशमा हामीहरूलाई सुख सौभाग्य प्राप्त गराउँदै निरन्तर स्थिर रहिरहोस्। ए घर तिमी घोड़ा गाईहरूले पूर्ण भै हाम्रो महान् सुख र सौभाग्यका लागि सांचो मीठो बोली बोल्दै खड़ा होऊ। ए घर तिम्रा आश्रयमा हाम्रा बालबच्चाहरू हर्षको उद्गार व्यक्त गर्दै खेलबाड़ गरून् गाइहरू हम्मा शब्द गरून्। हाम्रा वटुकहरू वेद ध्वनि गरुन् गौठालाहरूले हेरचाह गरिएका बाच्छाहरू दूध खान मालाई बोलाउन्। दहीका ठेकीहरूका साथ दूधका गौवाहरू पूर्ण शब्द गरुन्। ए घर तिमी सुरक्षाको स्वामी ह्वौ, स्वरूपले ठूलो गुणले भलो छौ र गहना कपडाले पूर्ण छौ अनि हाम्रो अभिलषित निवास रूपमा छौ। तसर्थ तिमी सौभाग्यशाली भै हामीलाई शक्ति र धन देऊ। जसरी रुख लहराहरू वसन्तमा सरस एवं पूर्ण हुन्छन् त्यसै गरी तिमी घोडा गाईबाट पूर्ण भै रहू। म पनि यस घरमा रही पूर्णताको अनुभव गर्न पाऊँ। वैदिक शिलान्यास मन्त्रहरूको यस प्रकारको आशंसापूर्ण अर्थ छ। अघट होम गर्ने मन्त्रको अर्थ अनुसार थाहा हुन्छ कि कत्ति हलचल नगरी स्थिर भै रहने भूमिस्थित नाग जो कि वास्तुदेवताको रूपमा प्रसिद्ध छन् उनलाई संतुष्ट राख्ने प्रयत्न गरिएको छ। तसर्थ नागाकार वास्तुको पूजा जा स्मृत्यन्तर प्रसिद्ध छ त्यसको पनि अनुष्ठान गर्नु सम्मतै मानिन्छ।

यसरी गृह निर्माण काम आरम्भ गरी आधा घर तयार भै सकेपछि त्यस घरमा पुनः केही शास्त्रीय कर्महरू गरी गृह निर्माण पूर्ण भएपछि नवगृह प्रवेश गरिन्छ त्यसवेला पनि शास्त्रीय विधान गर्ने व्यवस्था शास्त्रकारहरूले लेखेका छन्। जुन विधानका मन्त्रहरूमा घरमा सुख शान्तिको र ऐश्वर्यको आशंसा गरिएको छ यो भयो वैदिक तथा गृह्यसूत्र अनुसारको शिलान्यास वर वास्तुको वर्णन।

हाम्रो राष्ट्र श्रौतस्मार्त मर्यादाका साथै आगम-मर्यादामा समेत परम्परादेखि नै प्रभावशाली आचरण भएको राष्ट्र हो। तसर्थ वास्तुविधानमा पूर्वोक्त मर्यादाका साथै आगम मर्यादामा पनि सूक्ष्म विचार राख्दछ। आगममा आराध्यदेवताको पीठ पञ्च प्रेतमाथि प्रतिष्ठित गराइन्छ। पञ्च प्रेतहरुको नाम तल दिइएको छ—

ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिवः।
एते पञ्चमहाप्रेताः पादमूले व्यवस्थिताः॥

ब्रह्मा बिष्णु रुद्र ईश्वर सदाशिव यी ५ महाप्रेत हुन्। जगदम्बाका आसन पीठका पाउमा यिनीहरू रहेका छन्। जगदम्बाका सिंहासनमा ४ खुट्टा ब्रह्मा विष्णु रुद्र ईश्वर हुन्। सिंहासनको फलेक सदाशिव हुन्। यसरि आराध्यदेवताका पाद पीठमा पञ्च प्रेतको सत्ता मानिएको छ। नेपालीहरूका उच्च भावनाका विद्वान् उपासक सन्त तथा गृहस्थहरू आफ्नो घरलाई आफ्नो नभनी आराध्यदेवताको मन्दिर मान्दथे, तसर्थ गृहारम्भमा गरिइने शिलान्यासमा ५ शिलाहरूको न्यास गरिन्छ जुन पांच शिला पञ्च महाप्रेतको प्रतीक मानिन्छन्। पांच शिलाहरूको नाम निसाना तल दिइन्छ—

नाम— नन्दा १। भद्रा २। जया ३। रिक्ता ४। पूर्णा ५।

निशाना— यी पांच शिलाहरूमा निम्नाङ्कित चिह्नहरू लेख्नुपर्छ।

नन्दामा कमल। भद्रामा सिंहासन। जयामा तोरण। रिक्तामा कछुवा। पूर्णामा चतुर्भुज विष्णु।

उक्त चिह्नाङ्कित ५ शिलाहरूमा ब्रह्मा विष्णु रुद्र ईश्वर सदाशिव यी ५ देवताहरूको क्रमशः पूजन पनि हुन्छ। साथै आफ्नो घर पद्म महापद्म आदि नौ निधि मध्ये प्रमुख ५ निधिहरूको आधार होस् तथा यसमा कुनै मूल्यवान् वस्तुको अभाव नरहोस् भन्ने उद्देश्यले ५ कलशमा ५ निधिको पूजन हुन्छ र ती कलशहरू पनि शिलान्यासमा साथै गाडिन्छन्। अर्थात् आधार शिलामाथि क्रमशः कलश, कलशमाथि नन्दादि शिला, त्यसमाथि गाहारो लगाइन्छ।

शिलान्यासमा दिशाको क्रम शिलाको नाम कलशको नाम चिह्न देवताहरूको नाम यस प्रकारको छ—

दिशा— आग्नेय, नैऋत्य, वायव्य, ईशान, मध्य ।
चिह्न– कमल, सिंहासन, तोरण, कूर्म, चतुर्भुजविष्णु ।
कलश– पद्म, महापद्म, शङ्ख, मकर, सागर ।
देवता– ब्रह्मा, विष्णु, रुद्र, ईश्वर, सदाशिव ।
शिलानाम– नन्दा, भद्रा; जया, रिक्ता, पूर्णा ।

यसरि शिलान्यास संपन्न गरी मण्डप मन्दिर प्रासाद घर जो बनाउनु छ सो बनाई मण्डप मन्दिर प्रासादहरूमा गजुर ध्वज महाध्वज पताकाहरू जड़ान गरिन्छन् । महाध्वज र गजुर राख्ने र द्वारका तोरणहरू राख्ने विधान आगमानुसार केही केही फ़रक पर्दछ । गजुर राख्ने विधान चाहि वैष्णव मन्दिरमा चक्राकार गजुर राख्नु भन्ने र अरू मन्दिरमा कलशाकार राख्नु भन्ने विधान छ । साधारण गृहस्थका घरहरूमा ध्वज महाध्वज गजुर राख्ने परम्परा छैन । शास्त्रमा मनुष्यका घरमा पनि गजुर राख्ने विधान छ । देवालयमा प्रायः विजोर गजुर राखिन्छ । मान्छेका घरमा जोर गजुर राख्नु भन्ने विधान छ । राज प्रासादमा हाम्रा नेपालमा विजोर गजुर राखिएको छ त्यसको कारण राजाका नाम पछि देव जोड़िएको १ । नरनारायण मानिएको १ । अष्टलोकपालका मात्राबाट राजाको निर्माण हुन्छ भन्ने शास्त्रीय वचन हुनाले राजालाई देवता समान मानेको १ । इत्यादि हुन सक्छ । हाम्रा वास्तुविद्यामा अस्थायी मण्डपमा चाहिने खम्बा डांडा बलाहरूको समेत १ पनि फरक नपारी गणना गरेका छन् भने स्थायी देवमन्दिर राजप्रासादहरूका लागि के कस्तो बनाउनु पर्छ त्यसको निर्णय भएपछि त्यसको लागि कुन सामान कत्ति चाहिन्छ यस कुराको व्यवस्थामा शङ्का गर्नुपर्ने कुनै ठाउँमै छैन तर शास्त्रको गम्भीर अध्ययन एवं मनन हुनुपर्दछ । वास्तुविद्याको प्रकाण्ड विद्वानहरूको नामावली यस प्रकारको छ— विश्वकर्मा, मय, पराशर, विरोचन इत्यादि । (यसपछिको अंकलाई नेपालीका अस्थायी मण्डपको साङ्गोपाङ्ग निरूपण गरेको लेख प्रस्तुत हुन आउने छ ।)

Archives and Nepal

— R. J. Thapa

A. Introductory

The word archive, now used generally in the plural, is derived from the Latin word Archivium or Archium and has come to connote at once public or government documents as well as the place where such records are kept. These records or their preservation are not an end in themselves, but they constitute the most informative and reliable source of information on all events of importance or significance in the life of a nation leading to the unfolding and proper assessment of its history, in all its myriad facets.

B. The Rashtriya Abhilekhalaya, Nepal

Nepal has given a new orientation to the concept of archives. The conception of historical research in Nepal encompasses, apart from state records, archaeology, before the days of writing, inscriptions, and coins, recording events and royal names, respectively, upon a firmly established chronological background, besides manuscripts, in the different languages and scripts of the land, bearing upon astrology, tantras, dharma-sastras, Vedas, literature including drama and lexicography, philosophy and the Puranas, recording at once Nepal's attainments in these fields and grasp of general advance in the different branches of learning. All these different lines of work which contribute in their different ways to the filling up of the lacunae in our knowledge of the past from the most ancient times upto the present day are co-ordinated under one common Directorate, namely, the Department of Archaeology. It controls and co-ordinates the activitities of the pure archaeologist, whose field ranges from prehistory, through proto-history to early historical periods, the epigraphist, the numismatist, the scholar of ancient manuscripts and the archivist alike. This is as it should be in the initial stages of the development of our country. In course of time, when our material grows and our work intensifies, we may, with justification, bifurcate a little, with provision for an essential overriding liasion, for there is, after all, no conflict in our objectives. For the present, therefore, the Archives with its two collateral branches of manuscripts proper and documents of historical import, with epigraphy thrown in between the two, are grouped under the Department of Archaeology. It has three sections or divisions, called respectively, (i) the Aitihasika Abhilekha Sakha (Historical Documents); (ii) Sadharana-tatha-Arthika Prasasana Sakha (Adminstration & Finance) and (iii) Hasta-likhita Grantha Sakha (Manuscripts).

The Historical Documents Section working under a Abhilekha Visesajna (Archivist) has six sections called, respectively, Prakasana (Publication), Uddharana-tatha-Suchi-karana (Indexing and Cataloguing '(

Adhikarana Vyavastha (Acquisition), Marmmat-tatha-Sambhara (Repairs and Preservation), Microfilming, and Lipi (Epigraphy). The Manuscripts Section working under an Acharya, currently assisted by a Curator, provided by the Indian Cooperation Mission, is divided into six sub-sections entitled: (i) Jyotisha (astrology); (ii) Tantras; (iii) Dharma-sastras and Vedas; (iv) Sahitya including Nataka and Kosha (Literature including Drama and Dictionary); (v) Darsana (Philosophy) and (vi) Puranas, respectively. The work in both these sections would consist of collection, classification, cataloguing, preservation, research and publication, respectively. While it is primarily intended that the bulk of the routine work would be done by departmental employees, it is recognized that the limited personnel of the Branch would not be in a position to do full justice to research for the simple fact of their extremely limited number. It may be stated here without reservation that all scholars, private or otherwise, would be given the fullest co-operation and facilities for consultation and working in the Abhilekhalaya on any subject of their choice, under the safeguards and conditions laid down by the Abhilekhalaya. At the same time it must be recognized that no such liberties may be taken with the documents as may endanger their very security.

In the scheme of things envisaged, the academic officials will be rendered free of administrative and financial responsibilities, which will be looked after by the Adminstration and Finance Section working under the overall control and supervision of the Chief Research Officer, so that their entire time may be devoted to the academic aspects of the work, which will naturally be intensified.

A considerable thought has been given to the technical aspects of the auxiliary work connected with the academic work of the Branch. These consist of (i) chemical treatment of damaged or decaying materials, (ii) fumigation by insecticides ; (iii) repairs by lamination ; (iv) photographic and micro-film records, as well as (v) eye-copying of the documents in advanced stages of decay.

Though the materials of the manuscripts comprise palm leaf, birch bark, Nepalese paper, ordinary paper imported from Varanasi, canvas, cloth, as well as, in extreme cases, copper plates, besides paper estampages of inscriptions, and thus cover a much wider range than the historical documents, the methods of treatment and preservation are common to both. The same may be said about recording or copying of the documents. Both may often require the services of efficient linguists versed in different languages as well as scripts of the land in which the documents or manuscripts may be written, for a proper and correct interpretation. There is provision, therefore, for linguists with knowledge of epigraphy to work in the Branch.

The Department has already recruited an Archivist, trained in the National Archives of India, and he has been recently sent for further training in advanced techniques to Paris for the period of one year.

So far the work of the Branch in the main has been confined to the listing of the documents that may be available in the different offices of the Government and of collecting some Lal Mohars, Tamrapatras (copper plates) Chitthi-patras from the Jhapa and Ilam districts in the Mechi Anchal of Eastern Nepal. The lists of documents have so far been prepared for the Ministries of Law, Commerce and Industries and Defence, respectively, and the offices of the Election Commission, Tahabil Goswara, Health Department, Kitab Khana, Revenue Department (Record Office), and the Land Survey

Department, all in Kathmandu. It is hoped that the survey work would soon be completed. Nevertheless, different offices of the Government may be requested to keep our need in view and make over such documents for our examination and custody as those in which they may no longer be interested. The importance of this appeal, in the context of what has been stated above, cannot be over-emphasized.

Our main difficulty in the way of the intensification of the projected works has been the lack of a proper building for storage and the office. This difficulty has now been overcome, and we have now shifted our archives and our rich heritage of manuscripts and copies of inscriptions to the newly built Rashtriya Abhilekhalaya, a strikingly beautiful structure, located next to the Sarvochcha Adalat. It comes to us with honour and pride from the Indian Co-operation Mission, built by them at a cost of nearly seven lakhs of rupees. Apart from the traditional architectural style of the building, which imparts to it, befittingly, the appearance of a temple of learning, the building contains within it considerably adequate space for stacking, fumigation, lamination, research, conference, photography, resident scholars' room, canteen, library, besides the adminstrative offices and officers' rooms. Being centrally located it is easily accessible to all and sundry, including scholars.

It will not be out of place here to mention briefly a few words about our manuscripts. The nucleus of our manuscripts collection would be formed by the manuscripts in the Bir Pustakalaya, which number about 22,000. The library itself, which contains printed books as well, was formed in the days of Maharajdhiraja Girvan Yuddha Bikram Shah Deva. It was given a systematic form by Bir Shumsher J. B. Rana, and named as the Bir Pustakalaya.

The other group of manuscripts which would find its way into our common collection is now in the Rashtriya Pustakalaya, formed out of the private library of Rajaguru Hemraj Pande bought at a cost of three lakhs of rupees by His Majesty's Government in 1955 (2013). This collection consists of about 8043 manuscripts.

It may be remembered in this context that the vast populace of Nepal has still in its possession diverse manuscripts on a mutiplicity of subjects, which it cherishes as private family heir-looms. In the larger national interests even these should ultimately find their way into the Rashtriya Abhilekhalaya, which it behoves us all to build up and strengthen with all our might and influence at our command.

One last word in justification of including epigraphical studies under the Rashtriya Abhilekhalaya. Our epigraphs are perhaps the most numerous of all our historical records. There is hardly a shrine or temple or even an image or sculpture without a dedicatory record of its installation, giving us at once the name of the donor and date and throwing much light on contemporary life besides. They occur in the form of engraved records on stone, copper or wood, and in the form of painted descriptions on our murals. The earliest of them is perhaps the stone pillar inscription of Asoka recording his visit to the birthplace of Buddha in the twentieth year of his reign. Apart from the record of an important historical fact it helps us beyond any scope of doubt in the identification of Lumbini, the birthplace of Buddha.

It is to inscriptions that we owe the bulk of our reliable evidence, though often in conjunction or reconcilation with literary evidence, on our religious beliefs such as Saivism including its Tantric ramifications, Vaishnavism or Trantric Buddhism, on our

religious as well as secular edifices and architecture as represented by the stupas or temples, including the Swayambhunatha Stupa, the Pasupati temple and the elusive Kailskuta-bhavana etc., on all our sculptures in wood stone or metal, on the truth and ancestry of the construction of the Kashthamandapa, which has contributed its name to the capital city, or the eclecticism and religious tolerance, culminating into a synthesis, of the kings and subjects alike, or such insolated but important events as the sack of the capital and valley by Shamsuddin Ilyas in A. D. 1349, and speedy restoration of all that was laid low by the indomitable spirit of a tenacious folk. Instances can be cited by the hundred to prove the point.

The importance of epigraphical studies in the proper assessment of a nation's life can perhaps be equally illustrated with an example from the land of our southern neighbour. An inscription of the tenth century at a little village called Uttirramerur, near Kanchipuram in the Chingleput district of Madras describes not merely the prevalence of local self-government at that date, but the very details of the process of election by ballot.

The importance of the integrated study of epigraphs as essential documents of history cannot therefore be over-emphasized.

C. Conclusion

It would be clear, therefore, to see that a proper extraction of the grains of history from the trappings of chaff would depend very greatly on a concerted study of inscriptions, literary records and historicl documents together. In boldly attempting this integrated study under a unified discipline in the Rashtriya Abhilekhalaya under the directorial control of the Department of Archaeology in a spirit of mutual understanding and collaboration, Nepal has made a novel experiment and has indeed broken fresh grounds in the field of historical research. We can do no better that seek God's blessings in our long and arduous task ahead.

Nepal's Heritage

—C. R. Swaminathan

इदमन्धंतमः कृत्सं जायेत भुवनत्रयम् ।
यदि शब्दाह्वयं ज्योतिरासंसार न दीप्यते ।।

" This entire Universe would have been shrouded in pitch darkness if only the torch of knowledge in the form of belles-letters had not illuminated it to the farthest ends (or until eternity)". So said poet Dandin in his Kavyadarsa. Recording of human experience with a view to transmitting the knowledge contained in it has been in vogue ever since the dawn of civilization. There was a time when man used crude neolithic implements to draw signs and symbols on rocks to represent his thoughts. He has now progressed to the stage of perpetuating his thoughts along with his voice by recording them in narrow strips of tapes. These two stages were intervened by a series of experiments in perfecting the methods of transmission and preservation of knowledge; in which copper plates, leather, tree-barks, palm leaf, Bhurja leaf and a variety of papers were used. At each stage there were attempts to embellish and beautify the records with an artistic touch and each generation produced specially qualified scribes to do this job. Besides considering transmissiom of knowledge as a great act of merit or Punya, by identifying with Lord Ganesa, the first scribe who helped Vyasa the author of the Mahabharata, to record his epic, the profession of the scribe, assumed dignity and sanctity.

In those regions of the Orient where Hinduism and Buddhism held their sway, innumerable thought-currents in the fields of metaphysics, religion, sciences, sociology, law and literature were released by every succeeding generation and it soon rendered it impossible to contain them all in human memory. As a result the privilege of being learnt by hearing and memorizing was reserved exclusively for the Vedas, whose recording in script was considered a taboo; for that reason the Vedas came to be known as 'Sruti or that which is to be learnt by hearing.

The materials used by the ancients as base for recording, and the pigments and tools they designed for writing and inscribing on them, speak volumes of their farsightedness in so far as these records have withstood the ravages of time and much of them has come down to us, often in spite of human neglect. We in the twentieth century, who can afford to boast of belonging to the scientific age and rational outlook, who believe in our capacity to mould the future of human society from out of the present with the help of a knowledge of the past, and who are equipped with the means and material to preserve our heritage for posterity, will be failing in our duty and disowning all claim for civilization, if we do not collect, preserve and study the recorded wisdom of our ancestors and utilise them to the extent towhich our present development enables us.

us to use them and bequeath intact both the used and the unused parts of that wisdom to posterity; because it is quite probable that what seems to be of no use to us in the present, might assume new importance in the changed context of a distant future.

We have such recorded knowledge in Nepal in the form of innumerable manuscripts, copper plates and inscriptions which are yet to be mobilised, examined, catalogued and studied; the baffling richness of which at times renders one diffident of the meager material and human resources that are available to explore them. Pioneers in the fields of manuscript collection and manuscriptology like Col. Mackenzie, Haraprasad Sastri, Ganganath Jha, K. P. Jayaswal, Ganapathy Sastri, Swami Visweswarananda and R. G. Bhandarkar, in spite of their missionary zeal, could not complete their work in India during their lifetimes. Therefore, one has to approach this problem in Nepal with utmost humility and spirit of service. relying upon the dictum of the Gita:

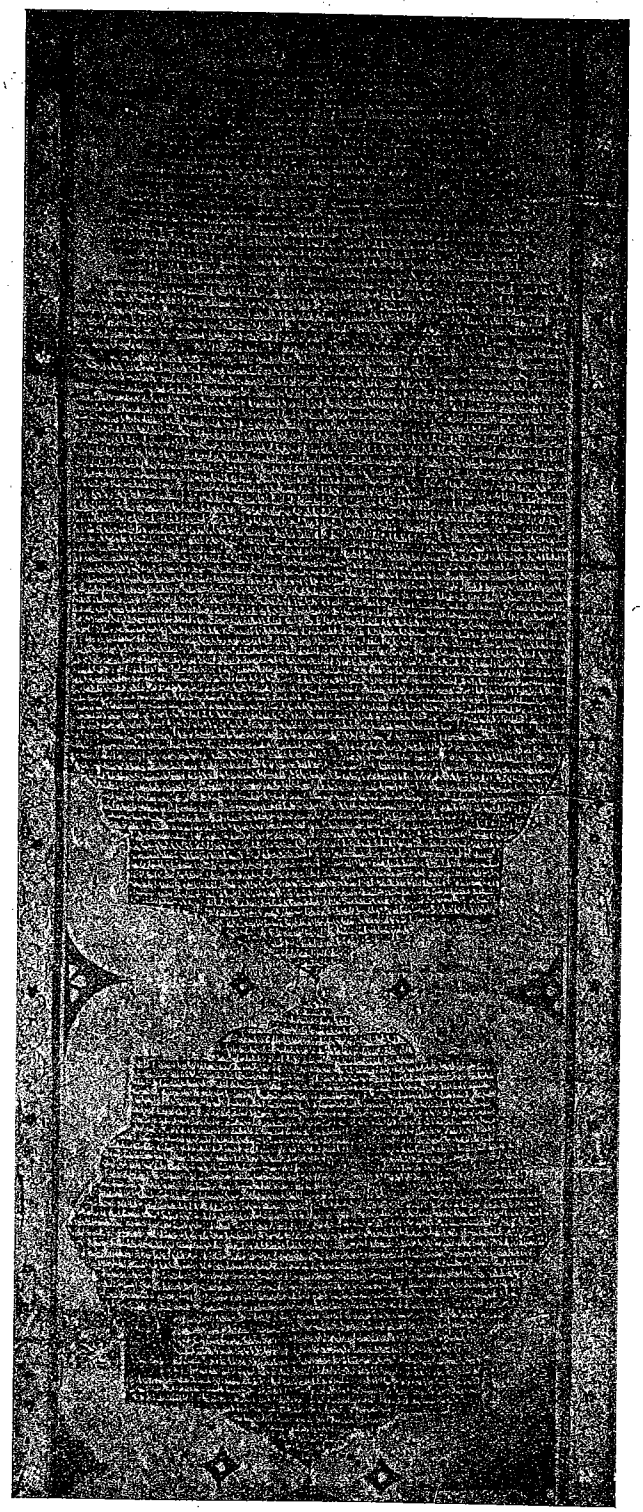
"स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात् ॥"

Historically, Nepal was not subject to frequent foreign invasions nor was it easily accessible to outsiders. Except for Tibetans and Indians who happened to visit this country for puposes of trade, pilgrimage and education, it was almost a closed book for others. Even when political vivisection and internal quarrels took place among the ruling chieftains, the academic and religious traditions were rarely affected. Moreover Nepal has served as the safe repository of cultural treasures of North India and China when these two regions were subject to frequent political upheavals. Above all, it had enjoyed for a long time a tradition of benevolent monarchy which was purely guided by religious and Dharmic principles. All the above circumstances have conferred on this Himalayan kingdom the unique position as the inheritor of a long and unbroken tradition of recorded literature, which if properly analysed and re-interpreted, is bound to provide the missing links in the cultural history of Asia. Such a study is also urgently called for to bring closer the peoples of this part of the globe who are at present divided by political or ideological barriers.

As a sine qua non for using the vast number of manuscripts and records that have been brought under the single roof of the newly constructed National Archives of Nepal, compilation of detailed catalogues and indices of the material has to be undertaken in a scientific way. Even among the educated, one often comes across persons who think that indexing is a purely mechanical work and cataloguing is the job of the less qualified or the less intelligent. This is a wrong notion which has to be got rid of lest this important item of work should fail to get its due attention. Indexing requires an all-round knowledge of the various subjects with a fairly discriminatory intellect to suppress the less important information about a book or record and project such details about it which would enable a scholar to evaluate its literary or scientific worth at one glance. A person in charge of indexing has ample scope for discrimination and condensation and he is expected to briefly state what is hidden in the verbiage of the text. The particulars that find entry into the index or catalogue are to be so arranged as to force the reader to draw an inference. Unless the indexer or the cataloguer takes the trouble of understanding the work at least in some detail, he will not be in a position to gather the relevant information to be included in the index.

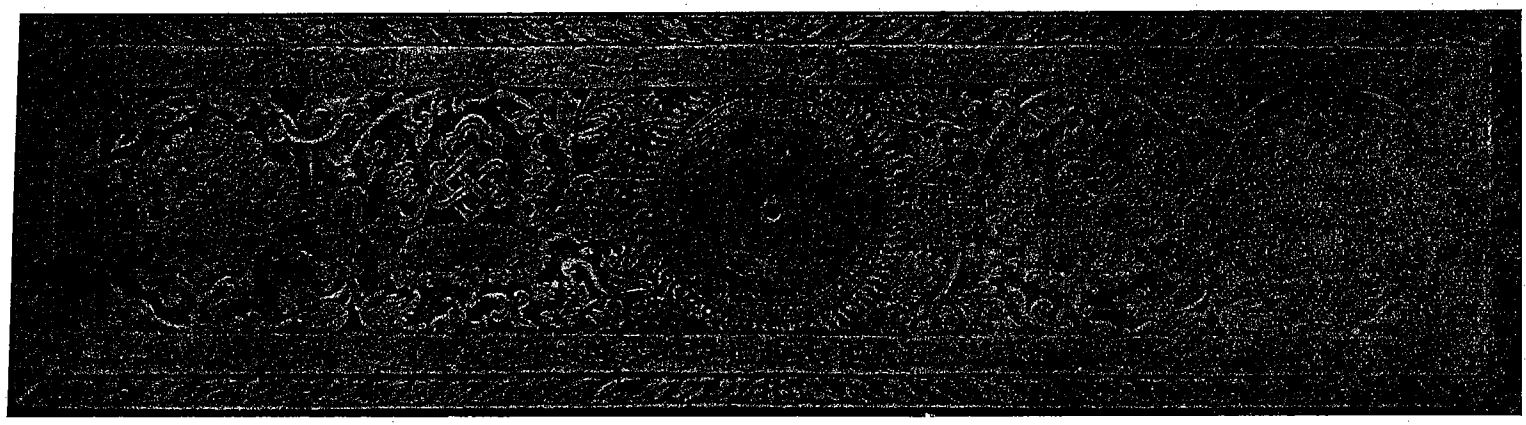
A. Illustrated paper manuscript of the Mahabharata.

क. कागजमा लेखिएको सचित्र महाभारत ।

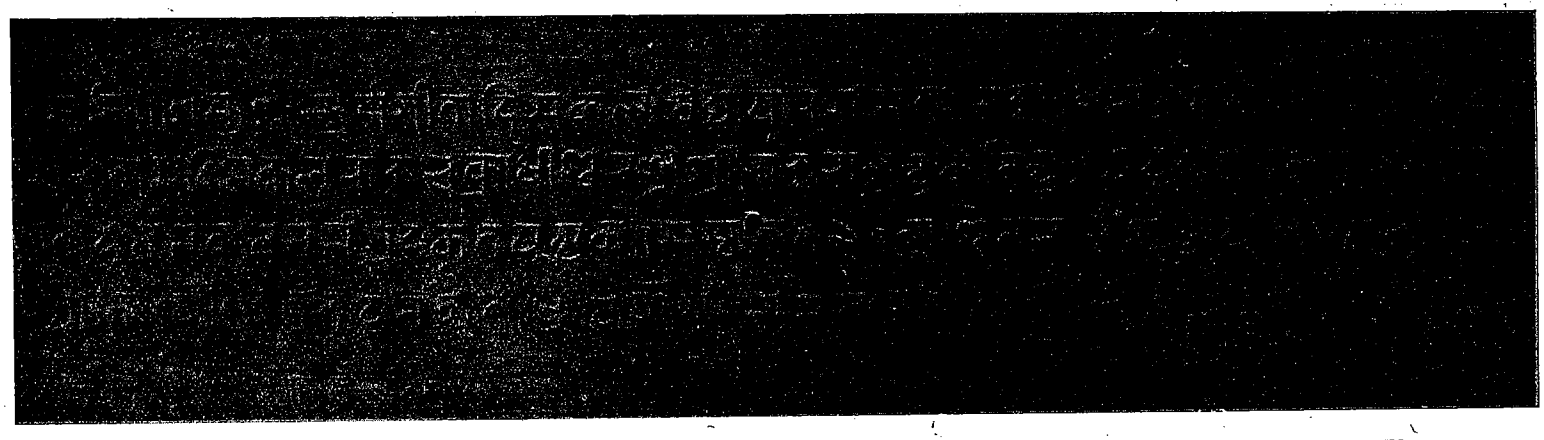


B. Illustrated paper manuscript of the Mahabharata in diminutive lettering.

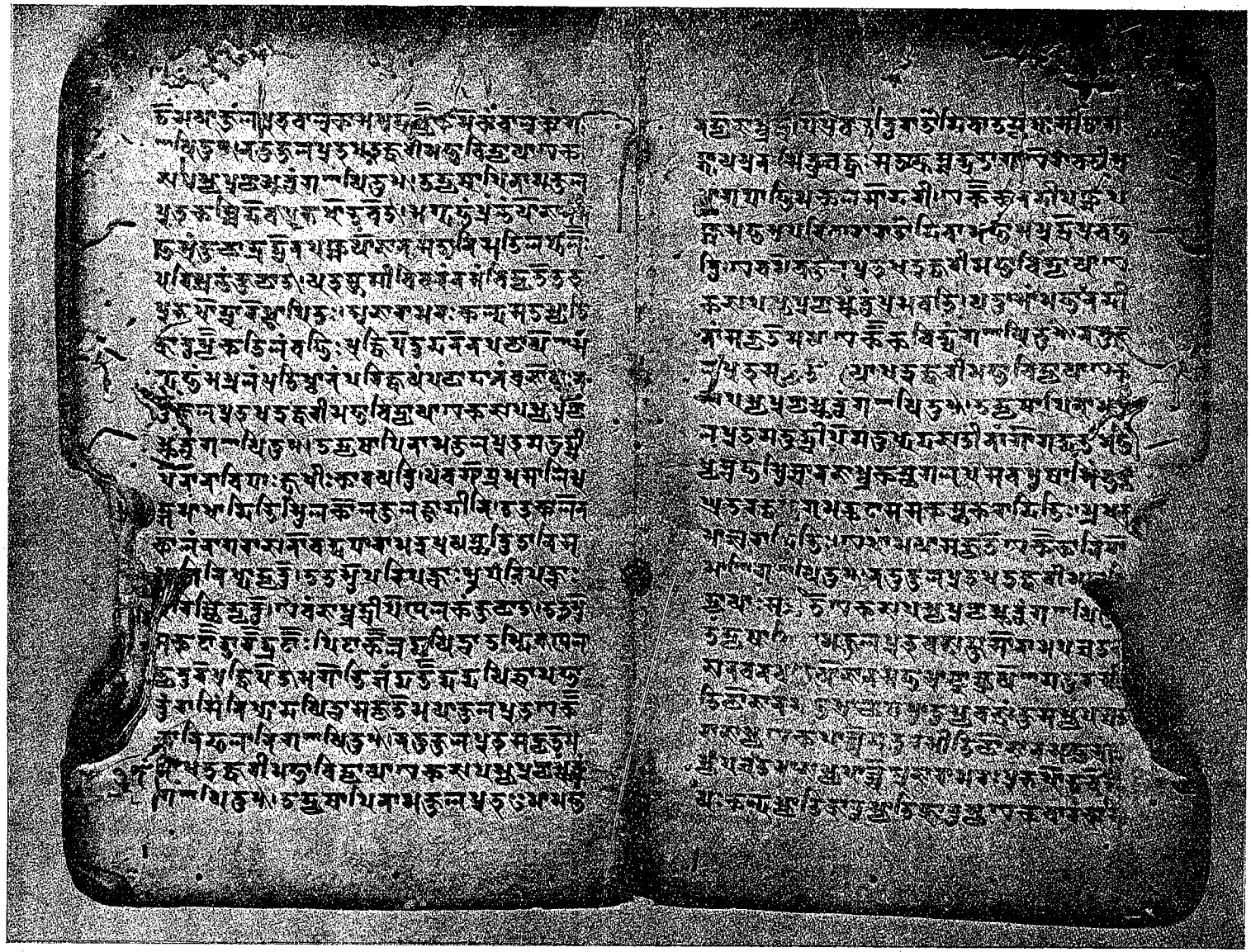
ख सानो अक्षरमा लेखिएको सचित्र महाभारत ।



A. Inscribed ivory cover of manuscript, upper side.
क. हस्तलिखित ग्रन्थकालागि हस्तिहाडको गाता, माथिल्लो भाग ।

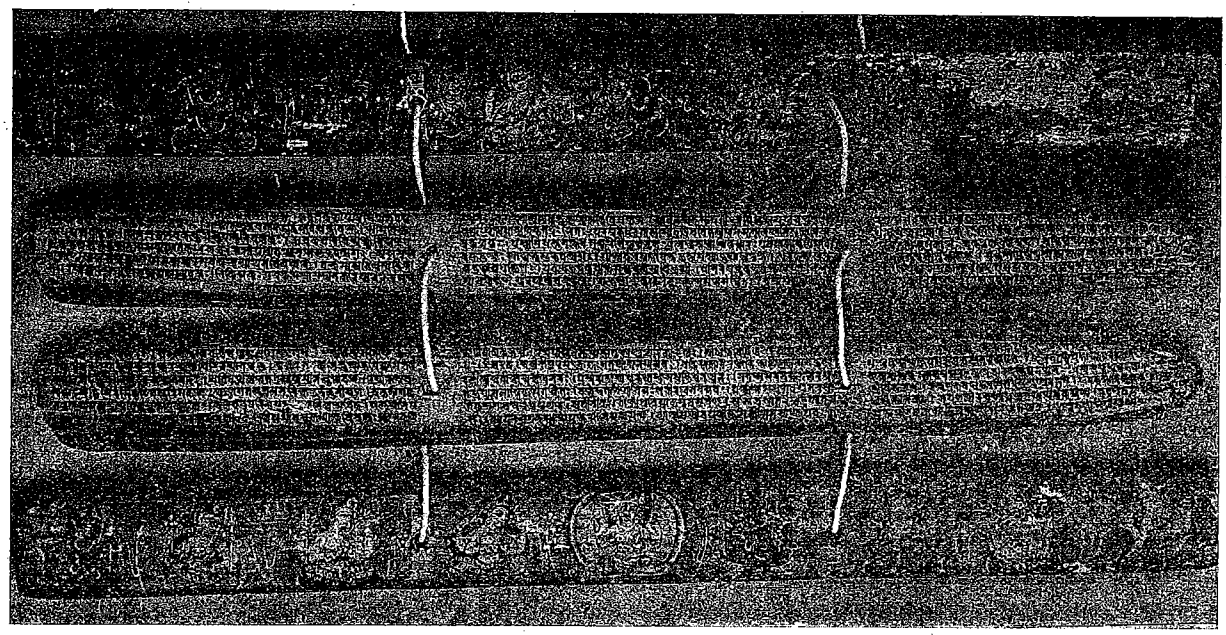


B. Inscribed ivory cover of manuscript, inner side.
ख. हस्तलिखित ग्रन्थको अभिलेखयुक्त हस्तिहाडको गाता, भित्री भाग ।

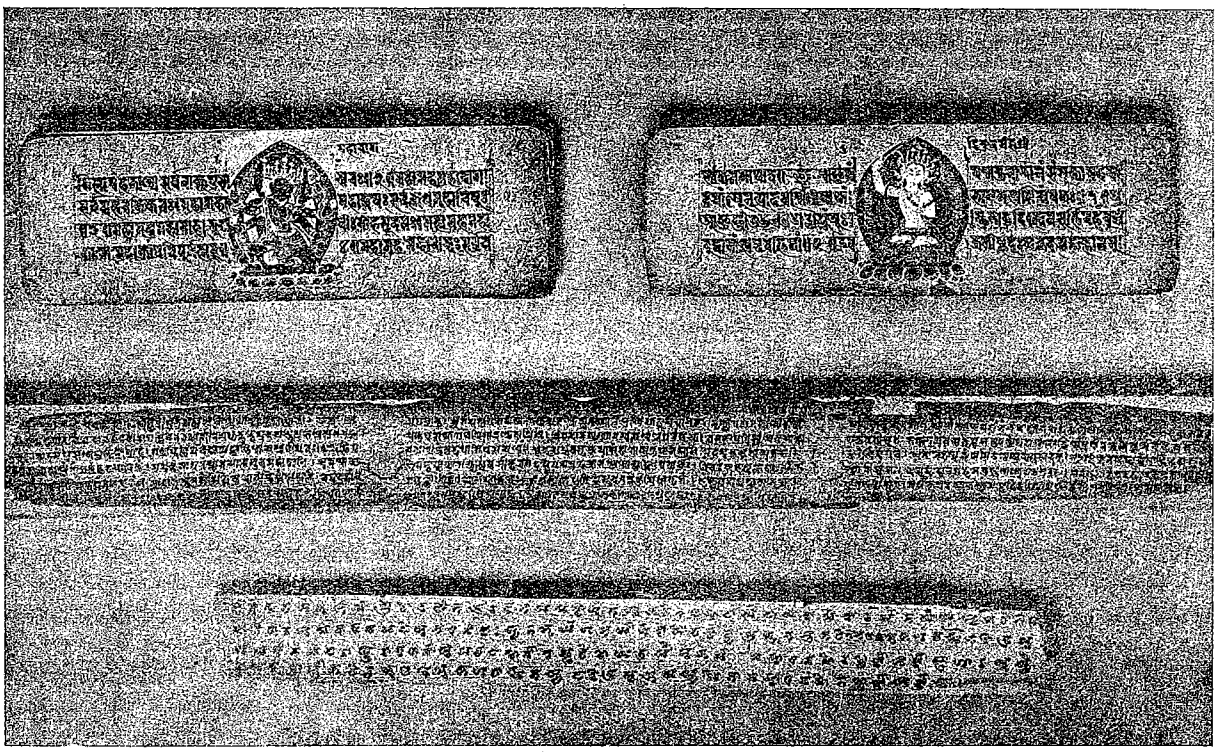


Paper Manuscript in the Lichchhavi script.
लिच्छवि लिपिमा कागजको हस्तलिखित ग्रन्थ ।

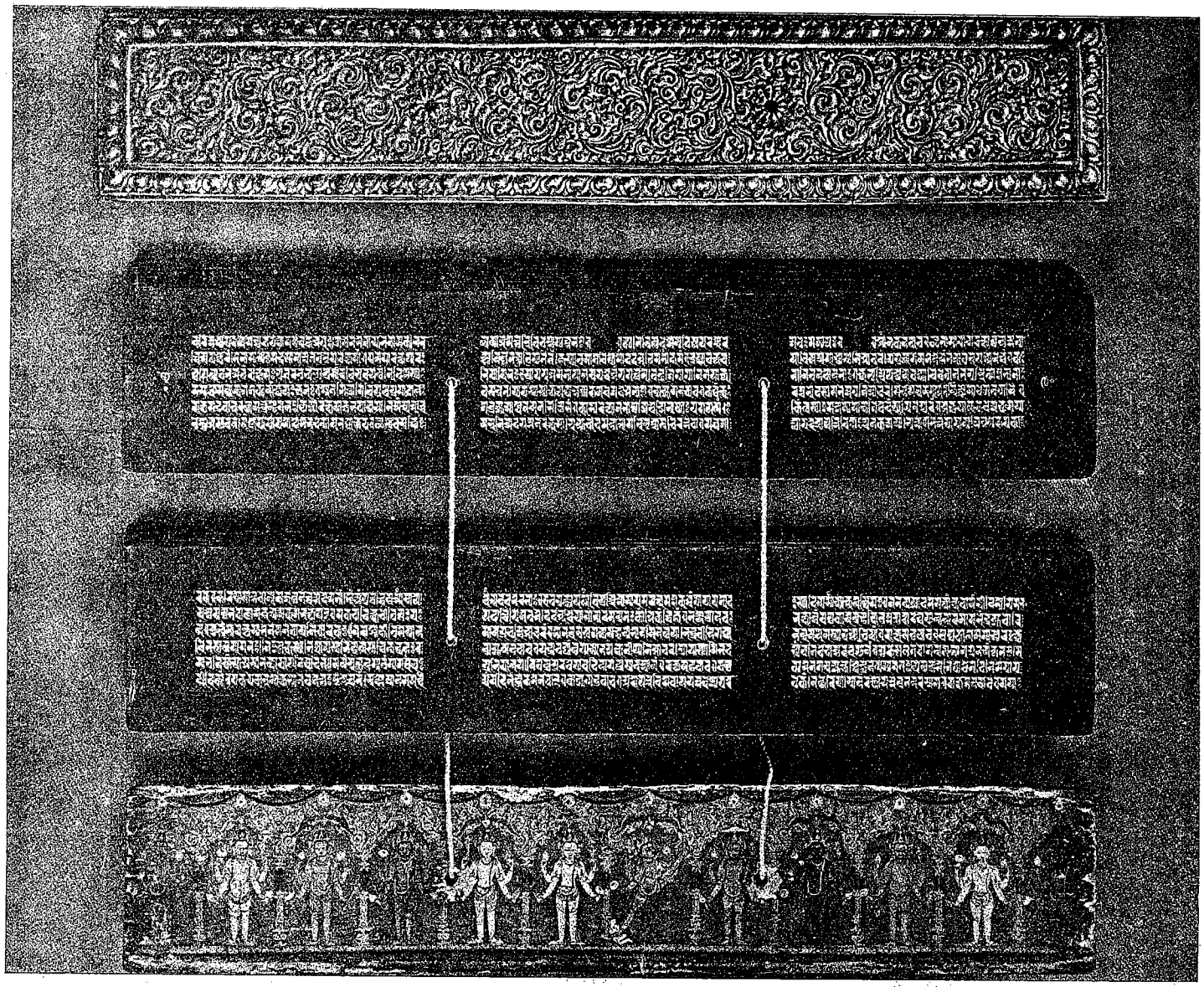
Plate III



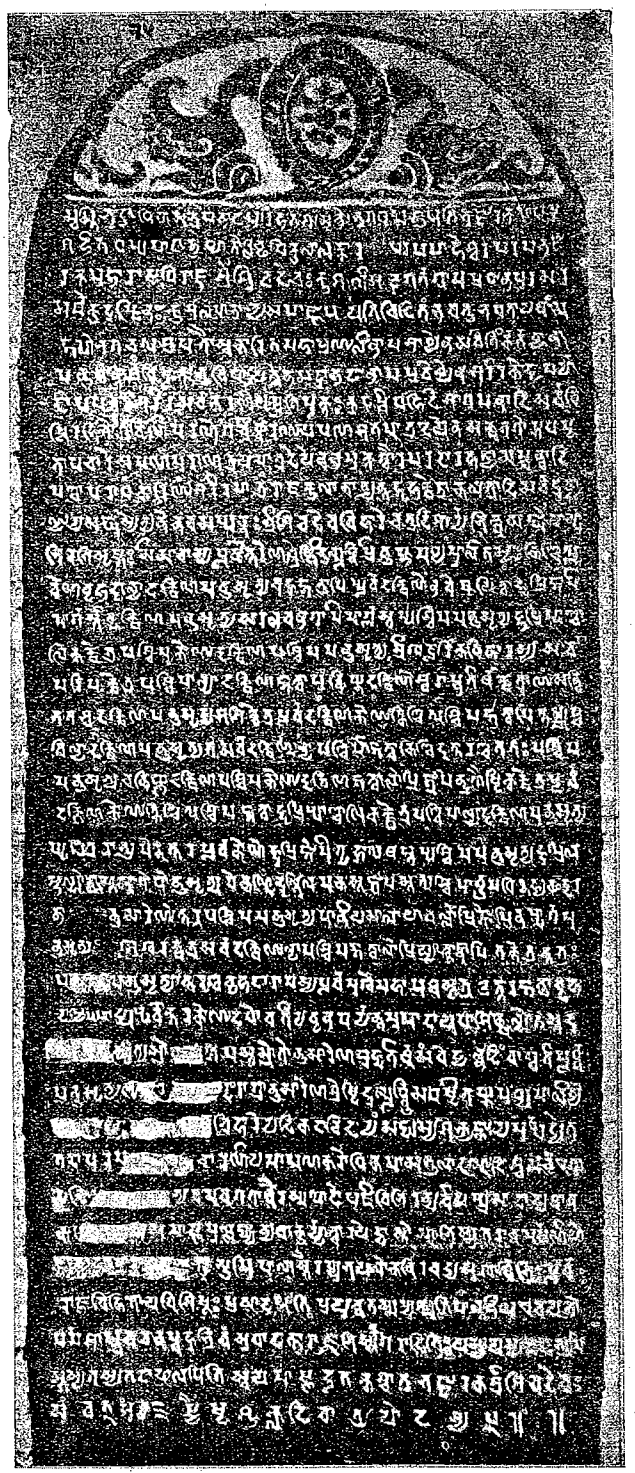
A. Illustrated palm-leaf manuscript with wooden covers.
क. काष्ठगाता सहित सचित्र हस्तलिखित ग्रन्थ, ताड पत्र ।



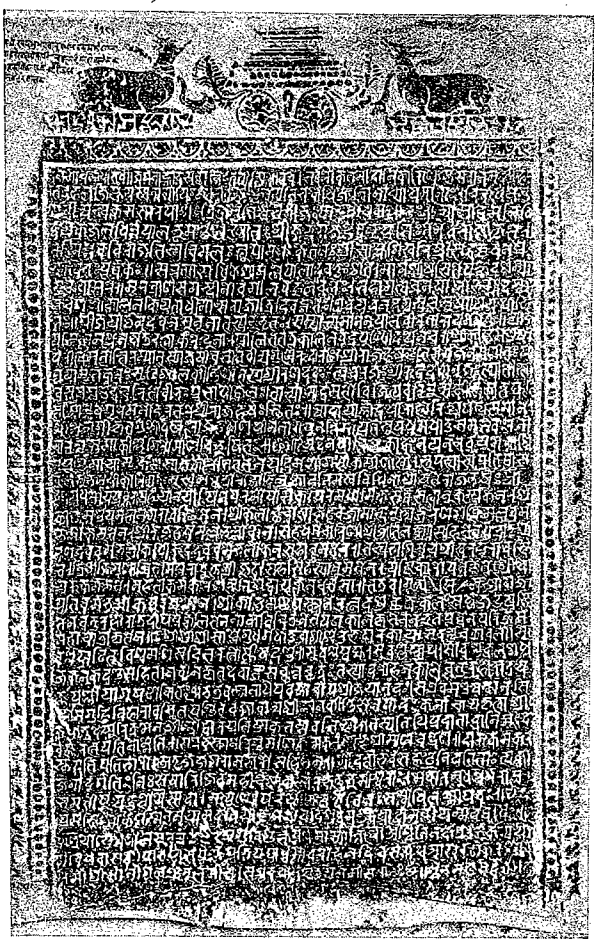
B. Top row : illustrated paper manuscript Lower row : palm-leaf manuscripts.
ख. माथिल्लो भाग : कागजको सचित्र हस्तलिखित ग्रन्थ तल्लो भाग : ताडपत्रका हस्तलिखित ग्रन्थ ।



Illustrated paper manuscript of the Vishnu Dharma Purana with covers,
गाता सहित कागजमा लेखिएको सचित्र 'विष्णुधर्म पुराण'।

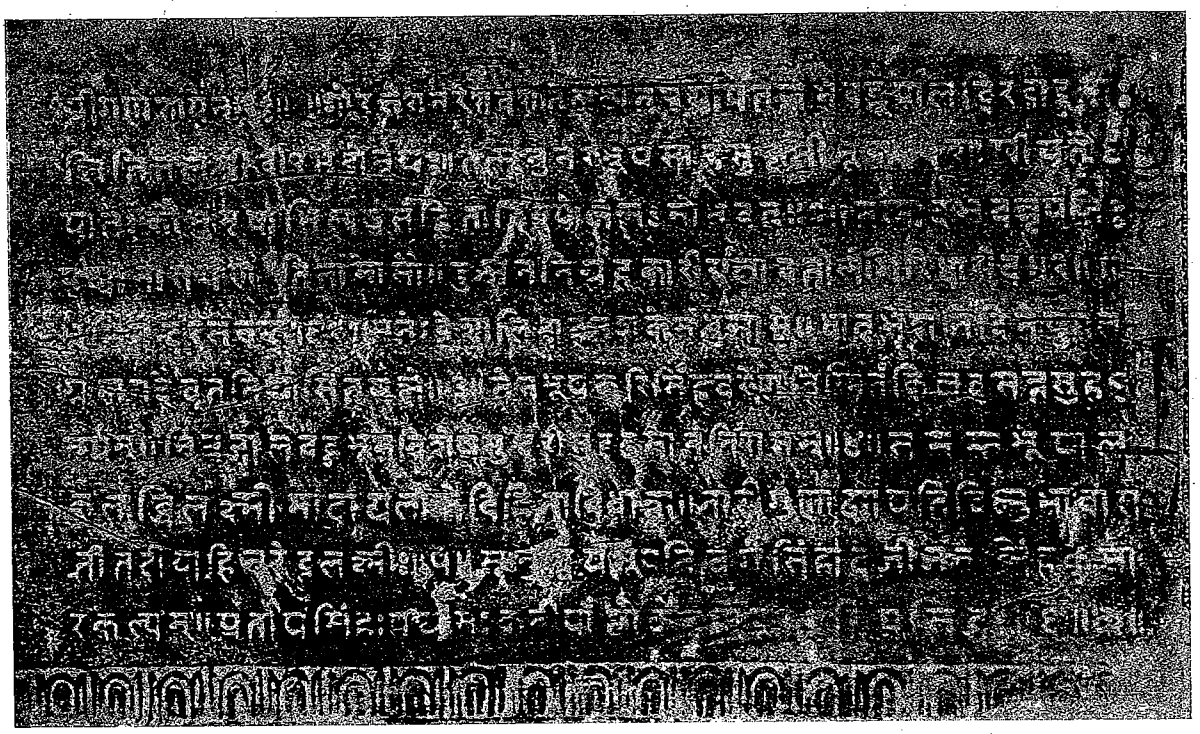


A. Estampage of Lichchhavi inscription in stone.
क. प्रस्तरमा अंकित लिच्छविकालीन अभिलेखको प्रतिरूप ।

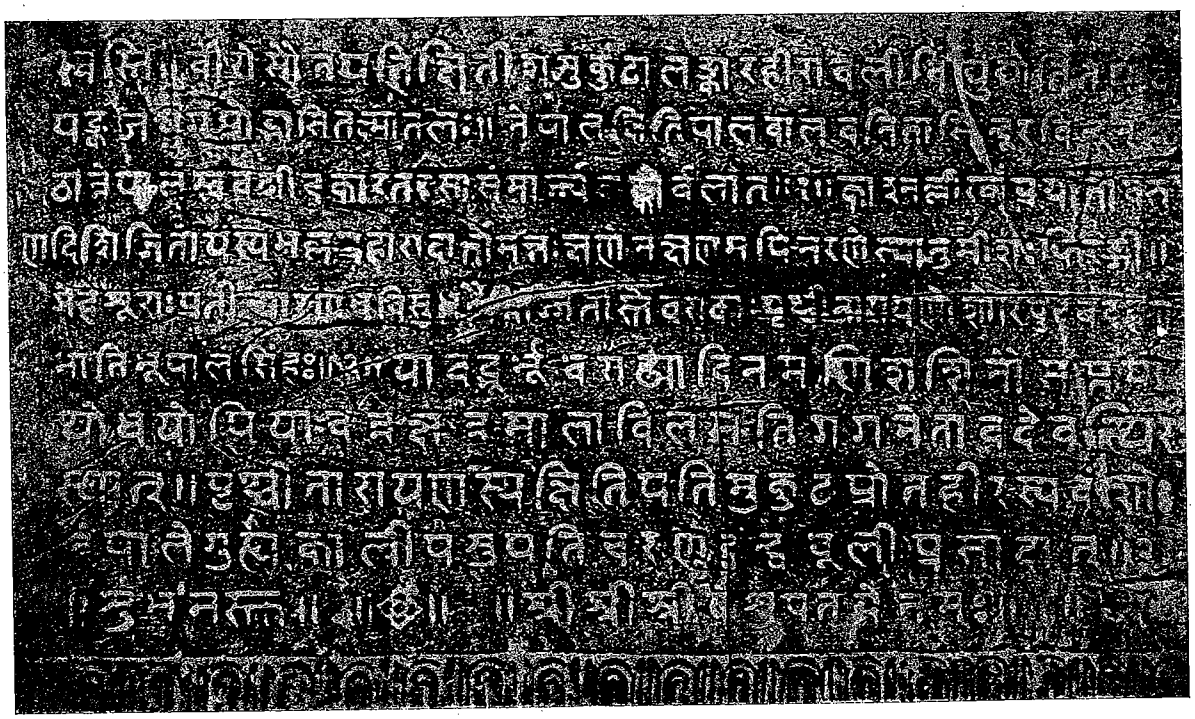


B. Estampage of stone inscription of Rajadeva.
ख. प्रस्तरमा अंकित राजदेवका अभिलेखको प्रतिरूप ।

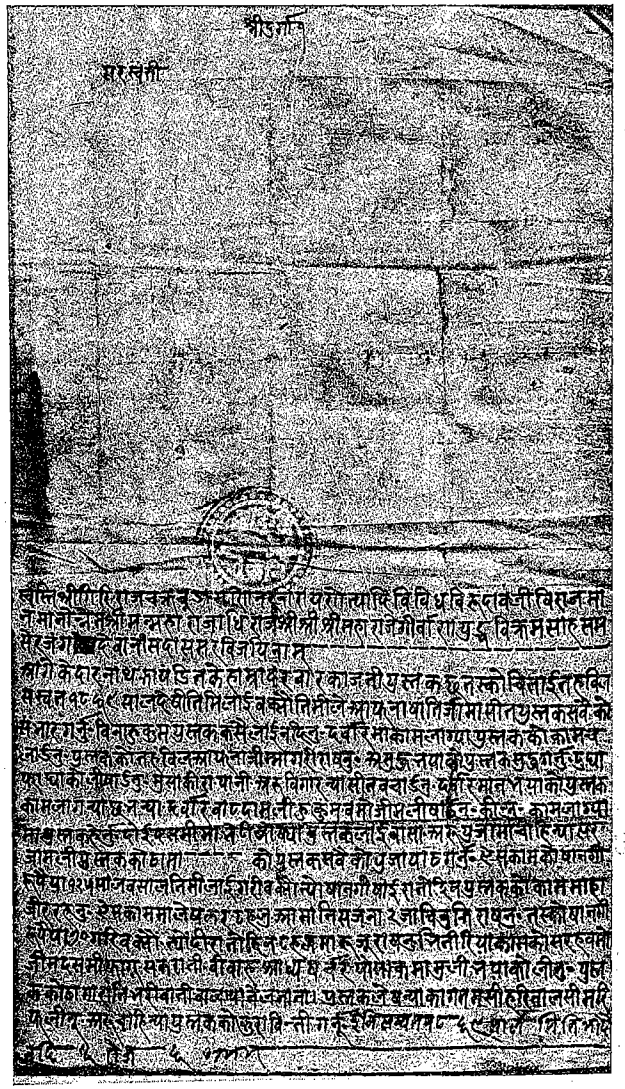
A



B

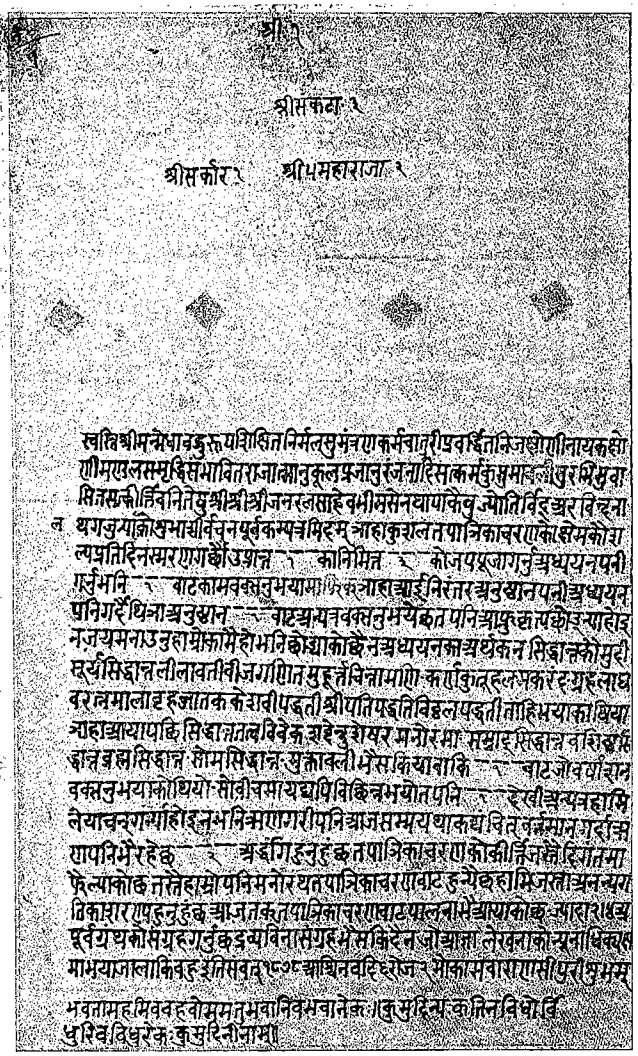


Stone inscription of King Prithvi Narayan Shah.
श्री ५ बडामहाराजाधिराज पृथ्वीनारायण शाहको शिलालेख ।



A. Lal Mohar of King Girvan Yuddha Bikram Shah regarding the library and library service.

क. श्री ५ गीर्वाण युद्धविक्रम शाहको पुस्तकालय व्यवस्था संबंधी लाल मोहर ।



B. Letter from Arabinda Nath Gajuryal , from Varanasi, to Bhimasena Thapa.

ख. अरविन्द नाथ गजुर्याललले वाराणसीबाट भीमसेन थापालाई लेखेको पत्र ।

As regards collecting the records and manuscripts that are still in the custody of private parties, a proposal is already under consideration of His Majesty's Government to organize a peripatetic party to comb the interior of the country. Such of the private parties who are in possession of valuable material have to be persuaded to part with them for the benefit of the nation and of the world at large either in a spirit of service or for money. Failing this, it cannot be difficult to get those manuscripts copied out or microfilmed. Days are gone when people used to claim excess of secrecy to a particular Vidya and refused to share its knowledge with others. Because most of these secrets have remained as secrets for such a long time that even the present possessors of their written scripts do not know their use. It is not uncommon in Nepal to find persons claiming to possess some valuable Tantric manuscripts and refusing to make them available to others for love or for money, even though they may not themselves understand a word of it. There should be a remedy for this intransigence so that the material in possession of such persons is converted to a national property and somebody really qualified to use the secret content of it for the benefit of humanity is not denied access to it.

Acquisition and preservation of manuscripts become relevant only as a prelude to scientific research and exploration of the knowledge contained in them. With the initiative and drive that is expected in abundance from His Majesty's Gorvernment a systematic programme is bound to be drawn for research. editing and publication of rare and valuable manuscripts. It is also fervently hoped that a band of enthusiastic scholars would come forward to participate in this Gnan Yajna. While talking of research and publication one should not overlook the importance of a synthesis to be effected between the traditional scholarship on the one hand and the products of the modern university on the other, with their upto-date methods of research. The tendency on the part of modern scholarship to frown at the old system as something out-of-date or reactionary is as harmful as the inferiority complex that is gaining roots in the minds of some of the traditionally trained scholars. They are the warp and woof of the entire texture and each is ineffctive without the other. The depth of knowledge in the specialized fields of study of the traditional scholar is as much a factor to be respected by the modern university graduate as his own scientific and objective approach to problems is for the traditional pandit. In analysing and interpreting the past wisdom is the job of the elder generation of scholarship, the new generation is to study and re-interpret it to suit the modern age.

Under the constant and vigilant guidance of His Majesty whose very personality is a synthesis between the old and the new, Nepal will continue to be, as it was in the past. the repository of Hindu culture and oriental learning, and the day is not far off when the attention of oriental scholarship will be focussed on this window to an heritage which is symbolically opened by the opening of this National Archives.

A Note on the Iconography of Uma-Mahesvara in Nepal

—N. R, Banerjee

1. Introduction

The incomparably beautiful and distinctive image of Siva-Pasupati at Kathmandu (Nepal) with the four visible faces of Sadyojjata, Vamadeva, Aghora and Tatpurusha, respectively and the invisble from of Isana, forming a Panchamukha-linga combines in itself the dual aspects of the Sakti cult. The five faces are also known as Mahadeva (eastern side), Bhairaava (southern side). Nandivaktra (western side), Umavaktra (northern side) and Sadasiva on top, also known as Isana, not usually portrayed as this aspect is held as beyond comprehension. The Umavaktra form on the north is a clear recognition of the union of the Purusha with Prakriti.

The earliest reference to the cult of Pasupati in Nepal is in the Harigaon inscription of Amsuvarman installed towards the beginning of the 7th century A. D., wherein he calls himself bhagavat-parama-bhattaraka-pasupati-padanudhyata. But the earliest inscription which clearly points to the existence of the Pasupati temple is the stone inscription of Jayadeva dated in the year 153, i e., in the 8th century A. D., recording his gift of a silver lotus to the deity. We have completely reliable evidence of the destruction of the temple and the image, in particular, at the hands of Shamsuddin Illyas of Bengal in the year A. D. 1349, and of their restoration by Jayasimharama in A. D. 1361. The present image of Pasupati is in the visible form a Chaturmukha (four-faced) linga with two hands corresponding to each face on each of the four sides of the shaft. The hands hold an akshamala and a jalapatra (kamandalu) respectively. Of exquisite workmanship, this black stone image of Pasupatinatha proclaims the high standards of plastic modelling obtaining in Nepal in the 14th century A. D. Though the treatment of the hands are peculiar to Nepal, the most well-known cemparable forms in India are the so-called Trimurti panel in Elephanta. off Bombay, dated to the 6th-7th centuries and the Chaturmukha Siva temple at Nachna in Madhya Pradesh, of the 8th century.

What Sankaracharya did for the revival of Hinduism in the face of the many inroads into its stronghold in his days, especially of Buddhism, then profoundly different from the pristine form and philosophy, owing to the trappings of Tantric worship and ritual is memorable. It is a commonplace of history that Sankara was responsible in a very large measure for the regeneration of the Hindu way of life and religious practice and for the devotional support to the cult of Sakti in its twin forms of Prakriti and Purusha, and for

emphasizing the greatness of the mother concept in his Saundaryalahari and Lalita-sahasranama.

2. Sakti Worship in the Pasupati Temple

In fact, in keeping with the general practice set in vogue by Sankaracharya, the mother form of Sakti is daily worshipped in the the Pasupati temple along with five-fold form of Siva in her diagrammatic representation (yantra).

The concept is somewhat difficult for the ordinary mind to comprehend. Sankara's appeal, was indeed more intellectual than emotional. Fully alive to this, he stirred up the slumbering consciousness of the masses through all his devotional hymns and songs such as those addressed to Ganga or Bhavani in simple and charming rhyme. Visible forms of the godhead to quicken the emotion and cause feelings of devotion to well up within the mind and heart of the masses are known in Nepal from at least the 5th century A. D. onwards.

3. The Theme of Uma-Maheswara in Nepalese Sculpture

(*i*) *General*

The popular mind has been moved to devotion by forms of Siva and Uma seated together in yogic composure and attended upon by the entourage of the Nandi and Bhringi, Lakshmi and Sarasvati, Ganesa and Kumara, Surya and Chandra, and the ganas of Siva. The theme of Uma-Mahesvara is one of the most popular iconographical forms in Nepal, and has received the devoted skill of the artist from the days of the Lichchhavis to those of the Mallas in full measure. Each age has left its indelible marks of artistry and workmanship on the form, size, physiognomy and ornamentation of the deities.

The earliest known specimen of the theme of Uma-Mahesvara occurs on a gold coin of Huvishka, a Kushan successor of Kanishka, showing a female figure holding a lotus in one of her hands and standing by the side of a male deity (Siva) and labelled alongside in Greek as OMMO.

Perhaps the earliest specimens of Uma-Mahesvara in stone are two of Kushan workmanship from Mathura and Bikaner respectively. The theme became very popular in India during the Gupta period (4th—7th centuries).

One of the earliest specimens of the theme going back to the 5th century A. D. occurs on the escarped face of a hillock at Udayagiri, near Sanchi, Madhya Pradesh (India). It is in bas relief and in a circularly sunk panel, and stands somewhat in isolation. But almost the entire entourage, consisting of Ganesa and the other ganas, is present in the scene (pl. IX A).

For purposes of comparison and evolution of the theme in Nepal, culminating in the development of her own idioms, it would be relevant to mention briefly in passing a few early treatments of the subject in India across the borders. These comprise the Hara-Gauri figures from Kausambi (Kosam) near Allahabad. Uma-Mahesvara group from Khiching (Orissa), and the Siva-Parvati or Uma-Mahesvara as well as Ravananugraha-murti panels in the rock-cut caves at Ellora.

The Hara-Gauri figures from Kosam, of the 5th century, show both the figures as standing and two-handed. The workmanship is crude, but marks a stepping out from the stage of bas-reliefs to sculpture in the round.

The Khiching specimen shows Uma seated on the left lap of Siva on the

pericarp of a lotus, and Siva as ithyphallic. It also shows in a lower panel the bull, Nandi, below Siva, four-armed Ganesa in the centre and lion below Uma. The divine couple is flanked on each side by a gracefully poised female figure. These figures clearly indicate late Gupta and early Pala influences.

The panels of Siva-Parvati, marking a reversion to reliefs, in keeping with the actual requirement of the scheme of rock-cut architecture at Ellora, going back to the 6th-7th centuries, show many other figures in the group comprising Nandi, Ganesa Kumara, and the ganas below, occasionally Brahma and Vishnu above, and standing figures who have been identified as dvarapalas. They do not indeed indicate a patterned or rigid development but establish, without loss of charm and effect or even the fullness of the composition, the great freedom enjoyed by the artist in the portrayal of this theme in regard to the component members as well as the actual placement of the members of the dramatis personae. Even the composition of Ravananugrahamurti would thematically belong to the category and partake of the general regional and chronological characteristics.

The theme of Uma-Mahesvara was indeed popular in south India also, but as an interesting circumstance in this context, more so in the Kannada country than in any other part of the peninsular region of India.

(ii) *Early Forms of Sculptural Art in Nepal*

It is well known that Nepal reached a high stage of excellence in sculptural art, in stone, as early as the 5th or 6th centuries A. D. under the patronage of the Lichchhavis. This by itself would presuppose a fairly long apprenticeship of sculptural practice as well as the development of the religious practices to which the sculptures gave visible expression. The sculptural forms enabled easy comprehension by all and sundry of the underlying allegorical import and the justification for the ritual of worship.

The excellence of this phase of didactic art with a strong mythological bias and inspiration is indicated by the sculptural panel of Vishnu in his anthropomorphic form of the boar incarnation at Dhumvarahi on the outskirts of Visalnagar in Kathmandu. The others of the school include the fallen figure of Garuda as the crowning member of the inscribed pillar at Changu Narayan, Virupaksha and Chakrapurusha, (or seated Surya), respectively, in a shrine at Aryaghat opposite the Pasupati temple, the Vishnu Vikranta murti panels of Lajimpat (now in the Nepal Museum) and of Tilganga, respectively, the panel of Kaliyamardana at Hanuman Dhoka, the comparatively less known panels of Kumarasambhavam found disjointedly at Nagaltol, Srigha Vihara (Kathesimbu) and Kankesvari, respectively, all in Kathmandu, besides the secular-cum-religious figures on the base of the stupa (traditionally attributed to Charumati, daughter of Asoka) at Chabahil in Deo Patan. Most of the panels are narrative in character, often expressive of a mythological legend, now and again employing the synoptic method of treatment, that is, by the delineation of some of the figures of the dramatis personae repeatedly in the same panel speaking for an earlier date for the art form.

(iii) *The Kumarasambhava Panels of Uma-Mahesvara*

The soulful representation in stone of Kalidasa's version of the Puranic legend of

the divine love of Uma and Siva, as though they were the primordial parents and the saviour of all earthly folks as of divine and semi-divine beings, in Nepal, as early as the 5th or 6th century A. D., establishes more than one aspect of the deeply interlinked religious-cum-cultural life of Nepal and her southern neighbour. These exquisite pieces indicate the popularity of the theme as far away as the mountainous reaches of the kingdom amid the Himalayas. They also establish the apparent nearness of the composition of Kalidasa and the sculptural representation of it in chronology. These would also mark the beginnings of the popular and conventionalized forms of Uma-Mahesvara that have captured and held the imagination of the people of Nepal for over a millennium.

(*iv*) *The General Forms of Uma-Mahesvara in Sculpture*

The panel, commonly described as Kailasparivara-sahita Uma-Mahesvara, reached in its most evolved form an elaboration that accommodated every member of the family of Siva besides other figures as described earlier. In their diversity of composition, the panels covered the different principal aspects of Siva as Bhairava, Pasupati, Gangadhara, Umaprasadana, besides emphasizing the conjoint Prakriti and Purusha aspects of the Sakti cult. Though assigned a comparatively inferior position in the composite panel, Uma effectively symbolizes the quintessence of the mother spirit as represented individually in the Saptamatrikas, and the slayer of the evil spirit in her form of Chandi indicated by the mount of a lion in a dormant and couchant posture as also the fierce Yoginis, as consorts of the Bhairavas, who have temporarily suspended their ferocity for lack of any occasion or necessity. A group of Saptamatrikas in the premises of the Pasupati temple, though much damaged, clearly sustains the early evolution of the underlying mother concept in Nepal, for these would be dated to the 7th-8th centuries A. D.

In his role as Gangadhara, Siva is usually shown as sustaining the flow of the sacred waters gushing from an upturned water jar held aloft by the ethereal figure of Ganga, on to the matted locks of the Yogi, as he really is. In this aspect Siva, is also shown as appeasing the irate spouse whose displeasure was incited by Siva's condescension for another feminine personality in his benign aspect of Umaprasadanamurti. In this form Siva holds his consort in intimate embrace, even to the extent of caressing the bosom, and thus seeks to assuage her injured dignity, without surrendering the detached outlook and posture of the Yogi, who has yet supremely controlled his senses.

(*v*) *Some Uma-Mahesvara panels of Nepal*

Thus the Uma-Mahesvara form, as it came to be evolved in Nepal, marked a macrocosm within a microcosm, and a syncretism characteristic of the land. It easily lent itself to comprehension, and made an appeal equally to the intellect and emotion, and compelled the devoted admiration and worship by all and sundry, far more sensibly than the abstract phallic symbol. It is the living symbol of Nepal's principal religious faith and practice and occurs in almost every shrine and in every dhara (enclosure with water spout), and their number should easily count by the thousand. Even now more than a hundred specimens in differential preservation can be accounted for in Kathmandu alone, despite the ravages of time and man.

It is fortunate that some of these sculptural panels are briefly described in

short inscriptions engraved on their pedestals, setting out an account of their dedication and often providing a date. Though the dated or inscribed specimens are not many, yet the isolated pieces of dated panels serve as stylistic landmarks and help to fix the artistic idiom of the respective times of their coming into being. The vast numbers of undated specimens can, therefore, be studied and organized into their respective places in the order of evolution. The gaping lacunae in the history of art as of the religious beliefs in Nepal which the former subserves, can, therefore, be effectively filled with only a little effort.

The inspiration of the popular bas-relief panels of Uma-Mahesvara can no doubt be sought in the phase of narrative art, of which the Kumarasambhavam panels are undoubtedly the best exponents, going back to the 5th-6th centuries A. D.

An attempt has been made in the following lines to deal with a few specimens of Uma-Mahesvara from the earliest times to the latest, and bring out their salient features with a view to assessing the iconographical details of the theme at different times as a provisional framework for further investigation.

The earliest specimen of the theme in Nepal so far known is a broken panel in the premises of the Chamunda temple near Sankhamul, Lalitpur. It could be dated to the 4th-5th centuries A. D The next specimen is a broken panel in brownish sand stone in the Archaeological Garden at Bhandarkhal, Lalitpur, datable to the 6th-7th centuries.

The third phase is represented by a sculptural panel fixed in a Dhunge Dhara called Duga Hiti at Sankhu. (pl. X A). Stylistically it would be dated to the 7th-8th centuries A. D. but has most of the characteristics of the developed form of the composite group of later times.

At Sankhu itself there is yet another unfinished specimen following closely upon the one described without any attendant figures above or below, but with Kumara astride the bull on the right and a two-handed female attendant plying the fly whisk. These two pieces would really belong to the category of the Somaskandamurti, as Ganesa is absent in both.

The next stage of development is marked by a specimen, still as a Somaskandamurti, in the Dhunge Dhara at Chyasaltol, Lalitpur, (pl. X B) on a squattish stele, markd by the absence of any figures above or below, oval halos for both Siva and Uma, seated on cushions placed on the rock, but with the addition of a devotee in adoration to the proper right of Siva, and a female attendant supporting the right foot of Uma. The main female attendant of Uma now four-handed, brandishes a long sword, and holds up two upper hands in anjali. Peculiarly and uniquely both the left hands of Siva embrace and caress Uma. The back right hand holds a mani and is extended downwards as varada-hasta, and the front right is raised up in abhayamudra. This would be dated to the 8th-9th centuries.

An exquisite piece that marks a complete departure in the scheme of details around the central figures seated on cushions is fixed in the south-east corner of the Gairi Dhara near the temple of Kumbhesvara at Lalitpur (pl. XII B). The oblong stele itself has gained in height, and has a rounded edge describing a semi-circle at the top. Horizontally it is divided as it were into three panels, the central panel containing the figures with which we are already familiar. Siva holds a few strands of his jata (matted locks) with his back right hand as though to suggest the Gangadhara aspect. The front right hand, though damaged, is clearly in vardamudra. The back left holds a trisula with curved blades on the sides and with

ghanta and parasu below the fork of the staff. The front left hand rests gently on the right shoulder of Uma. The upper panel introduces for the first time the circular orbs of the sun and moon, on either side of the top, near the edge, the inverted figure of Ganga holding her folded uttariya over herself in an arc, legs in padmasana, and hands in anjali in the act of pouring out water, and the upper parts of two four-handed male figures, one on each side of the central figures. These figures hold an akshamala and trisula respectively with the upper hands and flask with the lower left, while the lower right holds a mani in one case, it is drawn up to the chest in the other. Their hair styles vary. They have been tentatively identified as dvarapalas. The lower panel in the composition is introduced for the first time bringing into focus the figure of Ganesa, in a group of ganas which include the skeletal form of Bhringi in the act of dancing with the rest. The plain halos, the half-closed eyes of the main deities, and their placid composure and grace have become standardized the exemplary. This piece would belong to the mature phase of Lichchhavi art in the 9th century. It may be held that the composite form of the Uma-Mahesvara panels, in its basic norm of the the Kailasa-parivara, as it came to be adopted and recognized in Nepal, was established about this time and this specimen as would be apparent, is indeed a representative exponent of the theme in its mature fullness.

The next stage of development is marked by the dated group (pl. XI B) enshrined in a small temple at Kulimitol (Kumbhesvara Ghyanbu) in Lalitpur. The arrangement of the figures is in two panels instead of the usual three. The lower panel shows a group of five well-defined figures, comprising a lion-headed figure at the extreme right of the group, playing upon cymbals to maintain the rhythm of the dance and music that are on, followed by a three-headed, three-handed and three-footed figure of Bhringi caused by the boon of Siva to make up for the loss of flesh and sustenance caused by the curse of Uma in which form he appears to the the left of the central figure of Ganesa, and a cat-faced figure beating the drum at the extreme left of the group. On the raised edge below the group is an inscription.

The central figures are seated on a paryanka (stool), instead of cushions or the bare rock as before. A set of five objects comprising a mangala kalasa, a stand with a naivedya patra, a basket of flowers, a water vessel and a darpana (mirror), form the naivedya equipment and are reminiscent of a specimen of the Pallava Somaskandamurti from Mahabalipuram near Madras (India), where there is a jalapatra below the paryanka, datable to the 7th century. The other figures of the group are arranged around Siva and Uma without any attempt at segregation. The stele has become a little flattish on top, giving up the circular curve. Kumara sits on the peacock to the right. The head of the vrishabha is visible to the right of Siva. The figure of Ganga has shifted from the centre to the side and her feet are barely visible. The semblance of a chhatra (umbrella) has appeared over the head of Siva. As though to match the figureof Ganga, the flying figure of a garland bearer has been introduced above the head of Uma. The standing female attendant of Uma is holding up a miniature chhatra, which is yet to reach over the head of Uma, being still in the incipient stage. The inscription on the pedestal (jalahari) tells us that it was raised in Nepal Samvat 107. It is thus dated to A. D. 986.

The next datable image and still belonging to the style set up by the Kulimtol specimen is represented by the panel at Ganchanani, Tyagaltol, Lalitpur. The stele is slightly more

elongated, with the semblance of a blunt cone at the apex. The lower panel shows a group of seven figures as against the five of the former. Though Ganesa still occupies the centre his stance is different. The skeletal form of Bhringi is below Siva instead of below Uma as before.

Of the upper group Kumara sits on a cushion and not on his peacock. The bull has now been assigned a separate place near the edge. Ganga at the top right pours down a sheet of water in a line with the upraised right hand of Siva. There are now two standing female attendants waiting upon Uma and only the upper parts of their bodies, a little above the knees, are visible. The chhatra, of the earlier scene, has disappeard again, both above Siva and over Uma. The naivedya patras, slightly differing in form and composition are still there, though the seat of Siva and Uma changes from a paryanka to the old familiar rock again, though a tiger skin covers the bare rock. But the most distinctive mark is the Urdhvaretas form of Siva signifying the Yogi's control over his senses even though he is in intimate contact with his spouse, as spoken of in Kalidasa's Malavikagnimitra in the following line:

कान्तासम्मिश्रदेहोऽप्यविषयमनसां यः परस्ताद् यतीनाम् ।

This kind of delineation is found in some Ardhanarisvara figures of Siva-Parvati, namely one from Purapara, Dacca (Pakistan), now in the Rajshahi Museum.

This sculpture is dated by an inscription on its pedestal dated to Nepal Samvat 132, i.e., A. D. 1011, and together with the Kulimtol specimen would indicate prevalence of the involved style for over a hundred years.

One of the typical specimens of the 11th-12th centuries A. D. occurs in Kasaintol in Kathmandu, and presents perhaps the most representative and comprehensive treatment of the theme. The panel measures 4ft. × 3ft. 6 in., and is one of the largest specimens of Uma-Mahesvara. It is crowned by a chhatra (umbrella) surmounted by a linga on a pedestal. The sculptural figures are divided into three rows, the topmost of which portrays Ganga in the centre, flanked by Lakshmi and Sarasvati respectively and presumably the Gangadhara and Dakshinamurti forms of Siva at the extreme edges of the row on the proper right and left respectively. The central row contains the main figures of Siva and Uma flanked on the right by Nandi, Lakshmi and Kumara (Karttikeya), respectively, and on the left by Sarasvati and a female attendant. The lowest group of figures shows Ganesa poised in a dancing posture at the centre, with a dancing *gana* to his right and the bony figure of Bhringi to his left. The extreme right is filled with a cat-faced figure, and the extreme left with a tiger-faced figure, both participating in the movement struck up by Ganesa. It is significant to note that the sun and moon, usually portrayed by circular orbs to the right and left of the panel near the upper edge, are missing. The sun and moon are also, though rarely, represented in their anthropomorphic forms on some panels.

The Kasaintol panel has several peculiarities. There is first of all a reversion to the three-fold horizontal division of the groups, and at the same time the novelty of the assignment of a rocky pedestal to each individual member, except Ganga, among the minor figures on top and on the sides. The sun and moon are eliminated, but two female figures, tentatively identified as Lakshmi and Sarasvati, respectively, have been introduced for the first time. The vrishabha has become thin, unlike himself, docile and graceless and has been brought down to the

level of the feet of Siva. The peacock-seat of Kumara now with a fully open and circular fan serving as a foil, has been restored to him. At the same time a female figure, has been introduced above Kumara. To the left of Uma there are two female figures instead of three as before. The four-handed female figure, standing and wielding the fly whisk has been dispensed with. Instead there is one wielding a sword and serving as a dvarpalika, and another in a raised level supporting the right foot of Uma.

Ganga occupies the centre of the top again as in the Kumbhesvara specimen (pl. XII A). Ganga's legs are spread apart and a sheet of water gushing forth from her anjali penetrates the prabhamandala and flows on to the jata of Siva.

The figure of Siva has become a little stiff, and the upper part disproportionately longer than the rather stunted trunk. The head has the load of a taller coil of matted locks. The plain halo around Siva is much larger than before and covers both Siva and Uma, and has two bands of ornamental jvalas along its edge. The trisula has shed its component of ghanta and parasu, and the outer blades flare out instead of closing in as in the earlier examples, the tendency in which was first noticed in the Kulimtol specimen. Among the ornaments innovation is noticed in the sarpakundala in the left ear. The use of sarpakundala is of course known from much earlier times as seen in the Kankesvari image of Siva-Parvati (Nepalese Art, 1966). The hara has started having a series of pointed pendants. The lower left hand of Siva embraces Uma and reaches upto the chest below her left breast, marking a reversion to the Chyasaltol figure (pl. X B).

The attitude and body proportion of Uma er from the defects of the main figure. She sits partially on the left lap of Siva, and her right leg extends forward without its gracious curves.

All the minor figures are provided with a halo, and the figures, including the central figure of Siva project forward from the surface bringing about a multiplicity of planes.

The lower group confines itself to five figures comprising Ganesa in the centre, besides Bhringi, Simhamukha, Marjaramukha and another figure, rather difficult of identification.

The chhatra, first seen in the Kulimtol panel (pl. XI B), and supervening linga or a crowning finial, which was first noticed in the Ganchanani panel (pl. XI A) appear unmistakably though in attenuation just below the apex. The chhatra, or the semblance of it, first seen in the Kulimtol panel (pl. XI A) over Uma has disappeared again. The progress (or retrogression ?) to the Kasaintol panel is marked by intermediate phases, represented by specimens from Pharping. One of them shows a large umbrella, with festooned and tasselled pendants on the edges, a blunted pinnacle, and a stout handle, with a bulbous base for anchoring the framework as it were. Uma has four female attendants in this case, and one of them holds a small umbrella, similar to the one above Siva with a long handle. Ganga occupies a place to the right of the panel and sends down a sheet of waters upon the right shoulder of Siva instead of upon the head. The sun and moon are represented by their usual orbs on the sides. Kumara has his peacock with an open fan. The lower panel has now a contingent of nine figures, all in the trance of dance and music. The stele is almost rectangular except for a bluntly triangular part like a tympanum at the top.

Yet another panel shows a disorderly arrangement, showing a haphazard and improperly planned sculpturing.

Siva embraces Uma with the left hand, which completely encloses, rather unrealistically the body of Uma, who is sitting a little stiffly and detachedly. She has two of her female attendants, both of whom sit at her feet. In this case, uniquely, the left foot stretches out and rests on the hands of an attendant and the right leg is folded and tucked away under the left thigh.

Two others, with the upper parts of their bodies alone being shown stand rather unrealistically and improperly, above the head of Uma.

The head alone of the bull is seen frontally at the level of Siva's right shoulder. The right foot of Siva rests on the head of a tiger, introduced for the first time, standing on a level with that of Siva-Parvati. While the usual place on the right side is taken by a four-handed attendant of Siva, the corresponding place on the left is taken by a four-handed female figure, with the usual attributes of Siva including a trisula.

Ganga occupies her place at the top, a little to the right of Siva. Her hands are stretched out to their fullest lengths, and yet, unrealistically, the over-arching uttariya, of much smaller expanse than that of the hands, rests overhead. She pours a sheet of water that fall in two streams on to the right shoulder of Siva. At the same time, with her left hand she pours out streaks of water from an inverted vessel vertically over the prabhamandala.

The lower panel shows a group of seven dancing figures including Marjaramukha, Simhamukha, Bhringi and Gajakarna.

The next stage is marked by a panel from the backyard of the Kumbhesvara temple at Lalitpur. The stele shows the accentuating tendency towards the rounding at the top, with a conical tip, and a narrower base. The panels are divided into four horizontal rows by separating bands of rock. It is surmounted by a linga on a yonipitha over the central figures. The waters of Ganga in the right, come down in a curve upon the jata of Siva. To the left of Ganga is a female figure holding a flower basket in the left hand and a flower in the the right, anticipating the garland bearer of the Kumbhesvara panel (pl.XII B). Uma has only one attendant at her right foot.

The lower panel shows a group of five unmistakable and clearly carved sculptures, reminiscent of the Kulimtol specimen (pl.XI B)

The peacock of Kumara has disappeared. The halo of Siva is distinctively plain but for the beaded border and split flames of the jvalavali.

The next specimen of this phase (pl. XII B) shows the central figures of the divine couple as carrying a water jar, (kumbha) and though it has been surmised that they represent the figures of Siva and Ganga, respectively, the identification is rather difficult to accept. Though Ganga is not normally represented as a spouse of Siva, it is because largely of her being harboured in his matted locks for over a thousand years, that an allegory of Ganga exciting the jealousy of Parvati has been created. In fact she was so excersised by the supposed attachment of Siva for Ganga that she appealed to Ganesa, her grown-up son, to get rid of the other woman. The fact that the female figure sits on the left lap of Siva in the panel at Kumbhesvara Gairi Dhara would indicate that she is none other than Uma, and that she is holding a water jar, even as Siva is doing, would only show her reconciliation and jubilance at the release of Ganga and even her active participation in the dispersal of the sacred waters. This would be perhaps

the reason for naming the god as Kumbhesvara in the neighbouring temple as well as the locality where it is situated, as suggested by a scholar of art during his recent visit to the place.

Stylistically it is characterized by the presence of a circular and broad chhatra (umbrella), without its handle, a couple of female garland bearers on top, absence of the sun (on the left), absence of Ganga, the delineation of a skull in the left lower hand of the dvarapala on the left, the absence of all but one attendant of Uma, who squats to her left and holds a sword and a shield (or padma?) respectively, the absence of the peacock of Kumara, and the presence of five dancing figures at the base, flanked by a devotee at the right and a female admirer at the left.

The plain and almost round halo providing a cover for both the central figures is reminiscent of the Kasaintol figure. The padmasana pose on the padmapitha is an an innovation not delineated hitherto. The four-handed aspect of Uma, as well as their posture, role and attributes mark them out from the entire group. The chubby rounded forms and shape, the half-closed eyes and general agreement with the style of sculptures of the period preclude any Malla influence from the piece, and would date it to the 12th century.

The last stage in this style of portrayal is represented by a unique sculpture from Lalitpur, housed in the office of the Archaeological Garden at Bhandarkhal, Lalitpur (pl. XIII A).

The figures are characterized by disproportionate elongation and consequential slimness of the bodies. The lower panel portrays a contingent of seven dancing figures, consisting of Simhamukha at the extreme right playing on the cymbals, Ghantakarna, Ganesa in the centre flanked on each side by skeletal Bhringi and three-headed Bhringi respectively, besides Gajakarna and Marjaramukha. The piece is characterized by good sculpturing, delineation of the peaks of hills by means of conical blocks, dispensation of halos, carving of sunk semi-circular hollows, and portrayal of the sun and moon orbs, with a traceried border, itself a specimen of exquisite carving. The chhatra over Siva is standardized with a non-functional hub below, but an amalaka pinnacle above is suggestive of a temple. The vertical presentation of Ganga, with two sets of upper hands stretching out the uttariya between them is an innovation not known before. The dvibhanga posture of Siva appear for the first time. The presence of the realistic lion under the right foot of Uma is a half-way-house between the crude specimen from Pharping, referred to earlier and the later forms of the Malla period. The fact that Uma sits, however lightly, on the lap of Siva, places this sculpture in a group with the figures from Kasaintol, Kumbhesvara Dhara and the Kumbhesvara temple, respectively. The crowningly miniature Siva-linga over the chhatra in this case has a yonipitha with its outlet to the right instead of the left as in the Kumbhesvara temple specimen.

It is sad to reflect that there are not many known pieces of the theme from the early Malla period, which in a mature stage, marked a total departure from the earlier norm of the Uma-Mahesvara. One early piece of the transitional phase is fixed into the enclosure wall of the Dhunge Dhara at Chyasaltol, Lalitpur, to one's left, over the promenade, as one enters the Dhara. Its upper parts are, however, badly mutilated. Enough remains to show the basic character of the Lichchhavi composition. But the lower

figures arranged in three rows make up an assemblage of thirty-two, at once awaiting and challenging identification. Its date is indicated by the fragments of an illegible inscription in the Malla script, of the time possibly of Jayadeva (A. D. 1255-58).

Another panel, obviously of the Malla period, but of similar composition, is represented by a specimen from the southern outskirts of Pharping. It shows two innovations, namely, the portrayal of the sun and moon in anthropomorphic representation as seated figures holding lotuses on either side of the central chhatra and linga. Here the chhatra stands over the linga. The lower panel shows five figures with Ganesa in the centre, and each of these separated from the other by a vertical column forming separate niches as it were. The semblance of the petals of the padma are carved below the seat of Siva and Uma as well as of Ganesa.

A panel in the Satyanarayana temple at Harigaon (Kathmandu), is reflective of the physiognomy of the Malla period, but in spite of the dignified grace of the involved figures, the specimen suffers in contrast with the earlier ones in point of charm and detail of treatment. It is dated to 534 Nepal Samvat (A. D. 1413).

The full-fledged form of the mature phase of this art in the Malla period is represented here by two illustrations (pls. XIII B and XIV). The former fixed in the wall of the Gairi Dhara near the Kumbheśvara Dhara, at Lalitpur, shows the figures in the alingana, standing side by side in tribhanga posture, on a full blown lotus, They are flanked by the recumbent figures of the bull and lion respectively. Each has a halo, which is conical and plain. The sculptures are no longer in high-relief but almost completely in the round with an oval prabhavali marked by eleven lingas standing for the Ekadasa Rudras. The figures of the sun and moon are represented by circular orbs with slanting grooves on a band around their edges to represent the rays. The figure of Siva has a sarpakundala in the right ear and vrittakundala in the left, besides a sarpa yajnopavita. A miniature figure of Ganesa, the favourite son, is placed between the two about their waists. It should be dated to the 16th century A. D.

An example of the standing figures of Uma-Mahesvara can be cited from the Uma-Mahesvara temple at Lakhutol, Kirtipur, and could be dated by a copper plate inscription inside the shrine dated to Nepal Samvat 776, which works out to A. D. 1655, at the latest. The inscription calls the deity Bhavani-Sankara.

The seated type is represented by an exquisitely carved specimen standing in the roofless garbhagriha (sanctum) of a temple opposite the Sun Dhara, at Lalitpur. It shows the full play of Tantric influence in the sushkamundas on the diadem, the mundamala, sarpakundala, sarpanamta, sarpavalaya and sarpapadabhushana of Siva. Peculiarly the figure described above shares with the Kumbhesvara specimen its attribute of the kumbha in the lower left hand. The eyes of both figures are fully open. Siva wears a tiger-skin, and supports Uma on his left lap. Uma wears a pushpamala, and ratnalankaras, but a pleated skirt, reflective of the cultural influences of the times. The absence of the sun and moon and all the component figures of the Kailasaparivarasahita Uma-Mahesvara figures, would bring it into the category of Umasahita images described in the Agamas. The plain stele, with a conical top and with a border of jvalavalis (conventionalized representation of flames), supported on an inner band of uniform floral scrolls is typical. Stylistically, with the broad forehead, tall and sharp ridged nose,

round face and rotund physiognomy, it would belong to the 16th-17th centuries.

Of the seated type a transitional specimen, still with all older paraphernalia but with a completely defaced and blurred features can be cited from the village Khandpu, near Banepa, but later and dated specimens are represented by comparatively miniature panels found in the pati, attached to the Dhunge Dhara at Chyasaltol and the Ganesa temple at Chapatol, both in Lalitpur. The former shows the lower panel of five seated figures including Ganesa. The central figure of Siva and Parvati in alingana, seated side by side on a tiger-skin spread on a rocky seat recalls some of the typical specimens of the older days.

The upper part is occupied by the dvarapalas of Siva on either side, a Siva linga on a yonipitha on the top, the florally delineated orbs of the sun and moon, Ganga with her outstreched uttariya and sheet of water flowing towards the matted locks of Siva and a garland-bearing female to the left. Uma's right foot is supported by a seated female, while a standing attendant waves the flywhisk. A third, poised above the group, holds a chhatra with tassels and festoons over her head. It is dated by an inscription on the pedestal to Nepal Samvat 709 (A. D. 1588).

The piece from Chapatol, Lalitpur shows the couple as astride a bull over a padma-pitha, with a conical halo for each and a conical stele but without any other attendant figure. It is dated by an inscription on the stele to Nepal Samvat 733 (A. D. 1612).

The logical culmination of the coupled form of Siva and Uma is the syncretic Ardhanarisvara (half-Siva and half-Parvati in a conjoint figure) of which early specimens in Nepal are rather rare. A good example of Ardhanarisvara is to be found on the northern face of the little known temple of Brahma (indentified by the lalata-bimba on the lintel), datable to the 10th-11th centuries, in the premises of the Pasupati temple. The same temple displays in the central niche on the western face a figure of Siva as Nataraja as a variant of the Kailasa-parivara-sahita Uma-Mahesvara. The portrayal of Siva as Nataraja is seen elsewhere also, but is not common in Nepal. The conjoint form of Ardhanarisvara would belong together to the class of panels of Lakshmi-Narayana, in both dissociated as well as Ardhanari representations, as also as Siva and Vishnu as Hari-Hara, of which the earliest specimen in Nepal is the Deo-Patan image of Sankara-Narayana, dated to the 8th century, symbolizing the essential unity of the Hindu godhead, despite the infinite diversity of individual forms.

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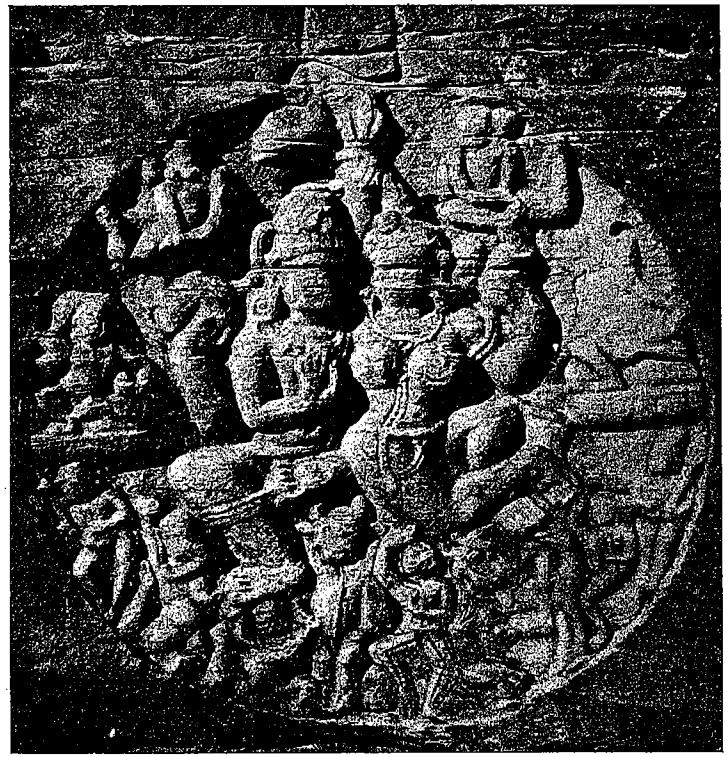
It is hoped that the tentative classification and chronology offered above will be followed by further study, leading to firm and concrete results, and will be extended to other subjects also.



A. Bas relief of Uma-Mahesvara on the escarped face of a hillock at Udayagiri, near Sanchi, Madhya Pradesh, India

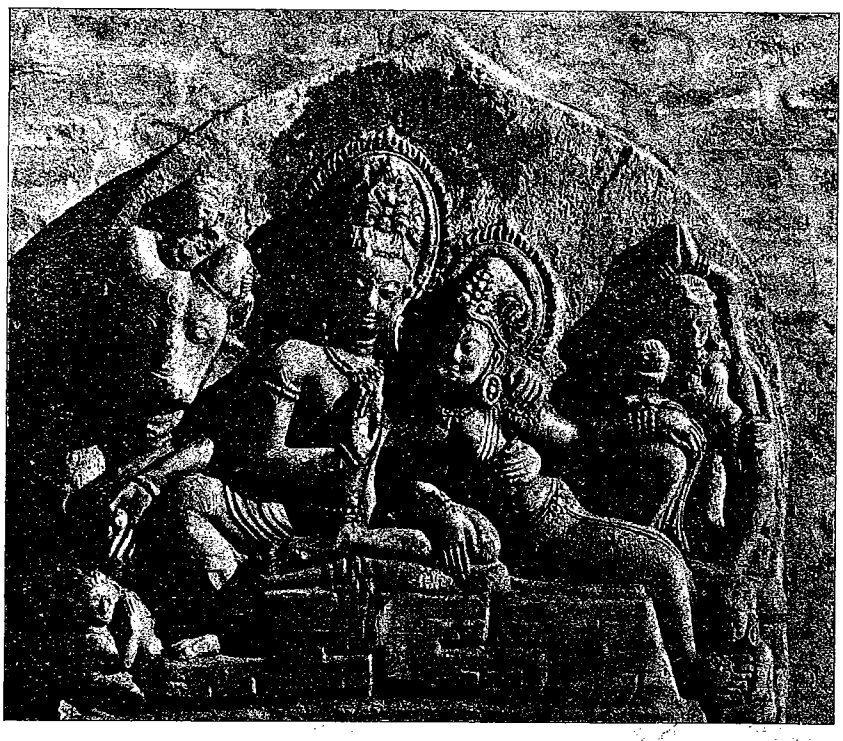
क. उमामहेश्वर, साँचीनेर उदयगिरि पर्वतको पहरामा कुँदिएको मूर्ति ।

B Uma-Mahesvara panel at the Chamunda temple, near Sankhamul, Lalitpur.

ख. उमामहेश्वर , ललितपुर शंखमूलनेर चामुण्डामन्दिरको प्राङ्गणमा रहेको मूर्त्ति ।

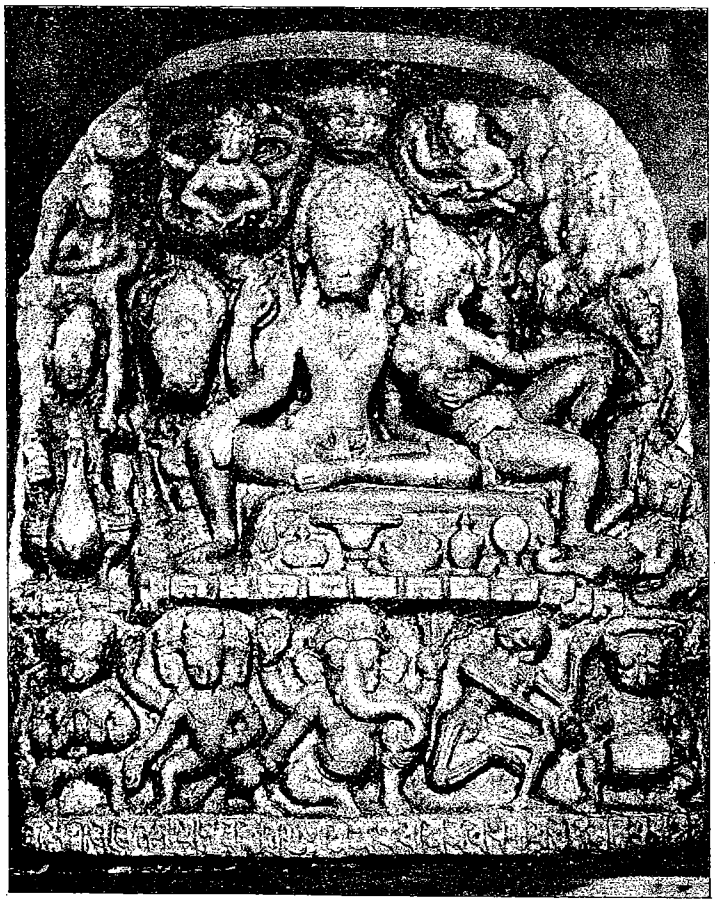
A. Uma-Mahesvara panel at Dugahiti, Sankhu.

क. उमामहेश्वर, दुगाहिटी, साँखु ।



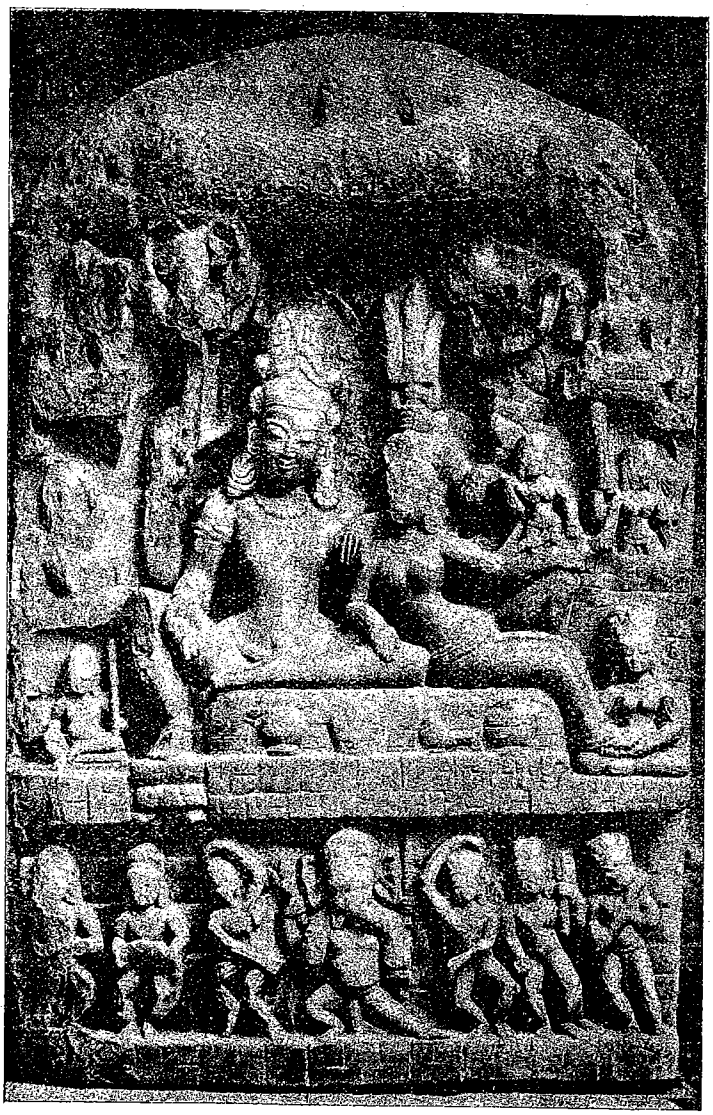
B. Uma-Mahesvara panel at Dhunge Dhara Chyasaltol, Lalitpur.

ख. उमामहेश्वर, ललितपुर च्यासलटोलको ढुंगे धारामा रहेको मूर्त्ति



B. Dated Uma-Mahesvara panel at Kumbhesvara Ghyanbu, Kulimtol, Lalitpur.

ख. उमामहेश्वर, कुम्भेश्वरघ्यांबु, कुलिमटोल, ललितपुर ।



A. Dated Uma-Mahesvara panel at Ganchanani, Lalitpur.

क. मिति भएको उमामहेश्वर, गँचाननी ललितपुर ।

A. Uma–Mahesvara panel at the Gairi Dhara near the Kumbhesvara temple, Lalitpur.

क. उमामहेश्वर, कुम्भेश्वर मन्दिरनेर गैह्री धारा ललितपुर ।

B. Uma–Mahesvara (Kumbhesvara) panel at the Gairi Dhara near the Kumbhesvara temple Lalitpur.

.ख उमामहेश्वर, कुम्भेश्वर मन्दिरनेरको गैह्री धारा ललितपुर

A. Uma–Mahesvara panel at the Puratattva–Vagaicha Bhandarkhal, Lalitpur.

ख उमामहेश्वर, पुरातत्त्व बगैंचा, भण्डारखाल, ललितपुर ।

B. Uma–Mahesvara panel at the Gairi Dhara near the Kumbhesvara temple, Lalitpur.

ख. उमामहेश्वर, कुम्भेश्वर मन्दिरनेरको गैह्रीधारा, ललितपुर ।

Uma-Mahesvara near Sun Dhara, Lalitpur.
उमामहेश्वर, सुनधारानेर ललितपुर ।

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'प्राचीन नेपालका' निमित्त प्राग् इतिहास तथा पुरातत्त्व, लिपिविज्ञान, हस्तलिखित ग्रन्थ, मुद्राशास्त्र, अभिलेख, संग्रहालय तथा ललित कलासंग संबंधित मौलिक रचनाको माग गरिन्छ ।

रचना संक्षिप्त तर प्रामाणिक हुनुकासाथै अद्यापि अप्रकाशित हुनु पर्दछ । तर कुनै प्रकाशित विषयका सम्बन्धमा नयाँ सिद्धान्त र प्रमाण प्रस्तुत गरिएका भए तिनको स्वागत गरिने छ ।

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